Vol. No. 1. Price 50 cents.

KEITH'S ARCHITECTVRAL STVDIES

Moderate Cost Homes

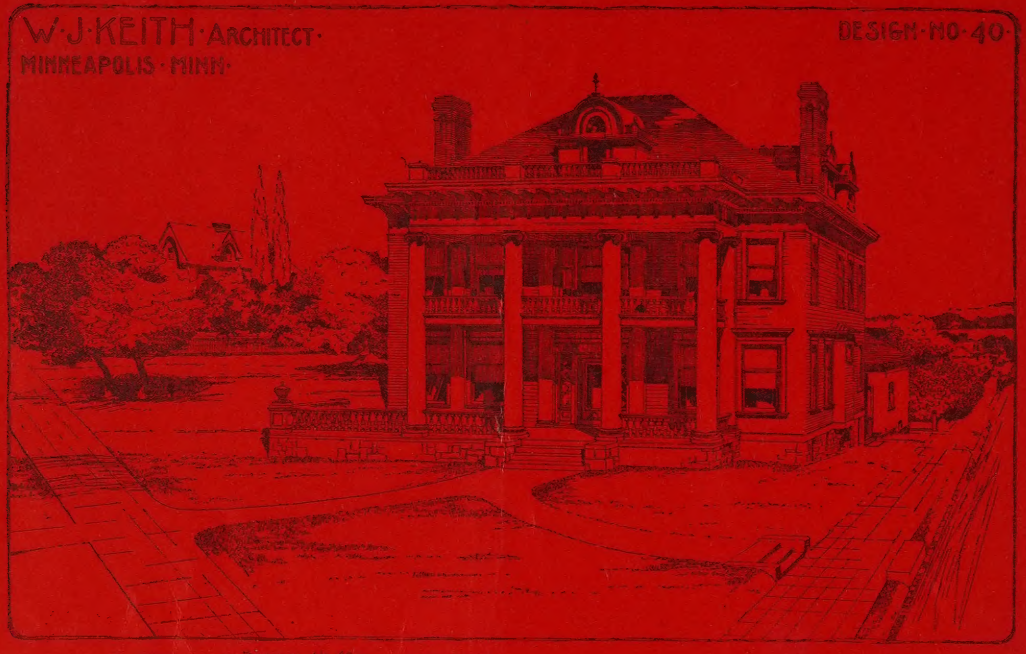
Costing Less Than $800.

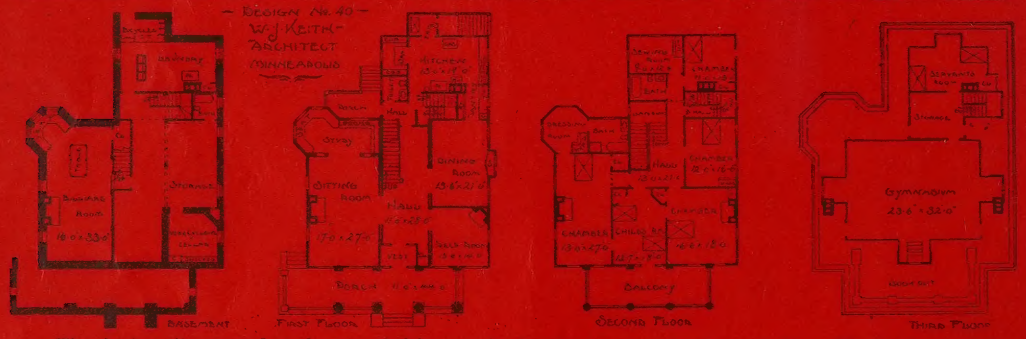
BY

WALTER J. KEITH — Architect — MINNEAPOLIS, MINN.

NOTE.—On account of the constant fluctuation in the prices of labor and materials and the general conditions affecting the cost of building in different localities, there have been included in this collection of designs a few costing a little more than the limit; for if prices were higher in any given locality the cost in that locality would be increased, and if lower the reverse would be true.

Keith's Architectural Studies





The design illustrated at the top of this page is simply an example of my studies. The books contain Colonial houses, both elaborate and simple in their treatment, that can be built from $1500 upward, simple little cottages suitable for summer occupancy, bungalows, etc., also city homes and small brick houses as narrow as sixteen feet in width and model designs in all the popular architectural styles embodying every conceivable arrangement, full of cozy corners, ingle-nooks and attractive features that so often make a home "successful" and give to it an air of individuality. They are as follows:

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Keith's Home-Builder A magazine illustrating *monthly* ten of the *latest* and *best* examples of *Moderate Cost Homes*, with exterior views, floor plans, descriptions and practical hints on construction, ventilation, decoration, etc., also *Churches, Schools*, etc. *Costs guaranteed* by bona-fide *bids*. Invaluable to those who contemplate building. All news stands. Single copy, 10c. Per year.. 1.00

My *personal attention* reserved for *special studies* of bright, *original*, attractive homes, incorporating your *own original ideas* as the *keynote* of the design. First and second floor plans, and water-color sketch of exterior, $1500 to $5000 houses..... $5.00
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W. J. KEITH — Architect

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PROFITABLE REFLECTIONS FOR THE HOME-BUILDER.

By W. J. Keith.

MODERN home building is a subject which interests and concerns nearly all classes of readers. The American people in particular possess the home sentiment, is as evidenced by the number and character of home-like homes throughout the country. Each man's "house his castle is." It is the home wherein he lives and that which contains all that is dearest to him. It should be adapted to the uses and individuality of the owner, and should in a large degree, express his personality.

It is important then, that the impression unconsciously made by your house, should be a real exponent of your taste and character. A broad generous portico, a large inviting entrance hall, a spacious and comfortably furnished living room are indications at once of the hospitable owner, of cheering companionship and abiding friendship of the most substantial character. A unique and dainty little reception room, prettily furnished, certainly indicates that social pleasures and gaiety are not upon the wane in that household. A comfortable library with well filled book shelves, with

Sitting Room of Design No. 85.

its delightful easy chairs and couch, and crackling wood fire upon the broad hearth, certainly show that the tastes of the occupant of that house lie along literary lines, and the chances are you will find him an exceedingly well read, well educated and cultivated gentleman.

I say, then, how important is it that in building a home you are not misrepresented by its design. The design of the plan for a home, that is, the general arrangement of the rooms, is a very simple matter, quickly determined upon according to the length of the purse, and not by any means is it the problem of the house. The problem is arranging and adjusting the rooms into a harmonious whole with a little oriel here, a comfortable and charming ingle-nook there, working in a pretty niche for a piece of statuary, jardiniere, palm or something of that sort, providing a comfortable and easy staircase with landings that shall render its climbing less arduous, a little touch of ornamentation here and there, such as coved or beamed ceiling, column or screen effects, etc., obtaining satisfactory means of communication from kitchen to front door without passing through any of the other rooms, and the convenient arrangement of kitchen furniture, together with many other matters, the last but not the least of which is to obtain the attractive exterior treatment. These rather, are the problems of successful home building.

Ingle-Nook in Sitting Room of Design No. 164.

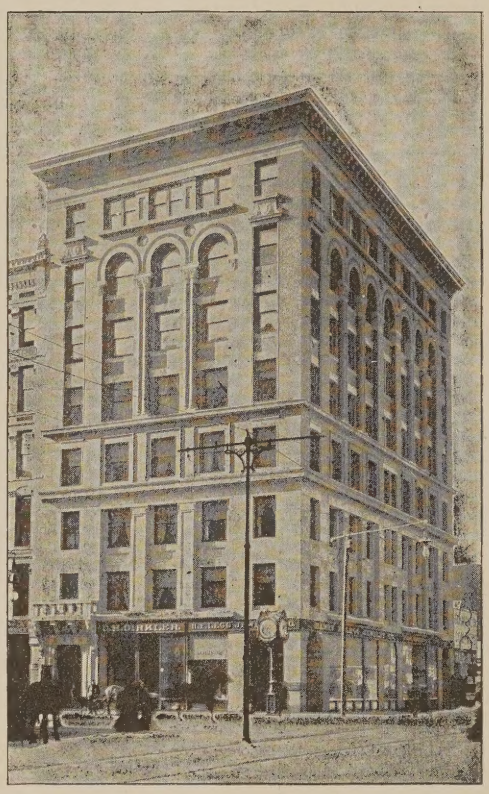
These various features, conveniences, etc., a few only of which have been mentioned, can with proper study be incorporated into the plans of a house at very little, if any, additional expense, provided that simple treatment and detail be used.

It is easy indeed to spend money by carving the panels of a wainscot or the head of a newel, and sometimes this is very appropriate and effective; but this does not necessarily mean that just as attractive effects cannot be obtained by simple and inexpensive treatment. Indeed, I have found that my designs which have created the greatest interest have been those where the effect was obtained by the very simplest possible treatment. The carrying out of a design in its detail largely determines its success. Many times a good design is ruined in its execution from improper detail, whereas, on the other hand, it may be made a distinct success and as a general rule, the originator of a design is the only person competent to successfully dictate its elaboration in detail.

RELATION OF THE ARCHITECT TO THE BUILDER.

By Walter J. Keith.

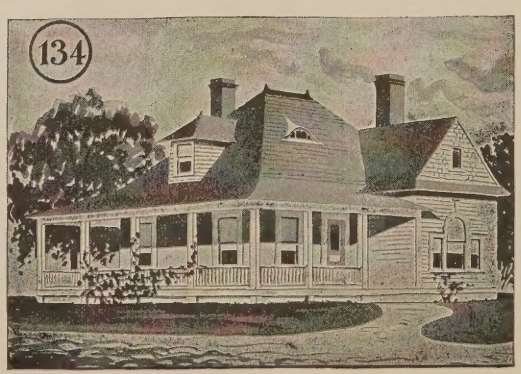
IN considering the relation of the builder to the architect of today it is with no lack of appreciation of the skill and ability which has made the master builder the most trusted and powerful auxiliary of the architect. It is upon him and his fellow workmen that the architect relies for the true and masterly execution of his designs.



But the friendly relations which once existed between the architect and the master builder, in some localities, is now year by year becoming less and less recognized, in the disposition which is shown by some classes of clients to place their interests directly in the hands of the craftsman. However well known may be his integrity and ability, he cannot in the nature of things satisfactorily accomplish both the conception and the execution of a design. An able writer has said, "there are in every fine building, three leading points: its execution, its magnificence and its conception. The glory of the first is due to the builder, of the second to the owner and of the third to the architect."

It must never be forgotten that the quality which distinguishes the architect from the engineer or builder, is the artistic, and that it is born, not made. One must have it or he cannot design, as one must have an ear for music or he cannot compose. As well expect the leader of an orchestra who, with his magic baton, brings out from the hundred diverse instruments under his control the glories of Wagner's Tannhauser, to compose that weird and wonderful music. It is true that all composers are not Wagners, and that there are grades of composition, just as in architecture there are different orders and classes of design, but in each case the artistic quality must exist. It may seem absurd to class a stable or a simple cottage as a work of art, but it may become so if treated by an architect who adapts it to its uses and surroundings. There is a proper way and a right way to classify and bring material together. To achieve harmonious results there must be harmony of material, or color, and of design. They do not fly together by chance. They come together because they are all studied and looked after by the one whose training and experience give him the ability to discriminate between the good and the bad, the suitable and the unsuitable.

The architect must have the ability to compose the design so as to best answer the wants of the building, its occupants and their surroundings; and to make the most artistic as well as economical use of materials. Can a builder neglect his business to study out all this? Has he the training and the knowledge of architectural principles that are indispensable to the task? He is too busy erecting houses



or other structures if he is a successful builder, and if an unsuccessful one, do you want his spare time?

Those who actually erected the Brooklyn Bridge had no part in the conception of that great and stupendous undertaking. The man who

makes the engraving from a painting is utterly unable to conceive the subject of that picture and to give it expression in color and form. It is the artistic idea which makes the picture live. So it is with architecture, and the man who follows the drawings of him who has conceived the design and who works out its lines and proportions in the details of construction given him by the architect so that the completed building may possess its intended and proper expression, is the man who is following his true vocation. When he steps over into another sphere and assumes to design and afterwards execute, it is a mistake, and likely to prove detrimental both to his interest and the owner's, for his talents lie along constructive lines, and the practical working organization of the building business. It is true that he may produce a house or what passes for a house, but it will not be the home it might have been, had it been thought out in all its possibilities, both artistic and economical, by the artist trained to such service. It is also true that the owner may be unconscious of his loss. So is the uncritical and unsophisticated provincial satisfied with the wrap or gown built up for her by an inferior dressmaker. But does that give it the good style and appearance it might have had, for the same money, had it been planned by some one who knew?

Or perhaps the prospective owner has seen a house he likes and proposed to his builder to duplicate that house. We will pass the unfairness which appropriates the labor of another without paying for it—but does he get his copy? Nay, verily, for in a hundred details, the details that go to make a successful house, he will be disappointed. Moreover the builder, no matter how honest and just he may be, is human and is undeniably, though perhaps unconsciously, influenced by the money consideration he is to receive for his work; and he will persuade himself that a certain thing is "just as good" or will answer just as well, whether it be really so or not, if it saves him something in time or money. No matter how good and honest a man your builder may be, the fact remains that far better results can be accomplished where he does not attempt to design the building he is to construct himself. In the first place, he cannot do it with the same degree of success as the man whose entire time is given to this especial study. In the second place, his judgment and recommendations are liable to be warped and biased by money considerations; and if he has the slightest vein of dishonesty in him, or even a mistaken opinion as to the best methods of construction and design, it will certainly become a matter of far more importance to the owner than the expenditure involved in plans and specifications from a first-class architect.

These reflections are not intended to advance the special interests, business or reputation of any individual. But, if possible, to place the matter under the search light of fact, in the hope that the intelligent contractor, and the home-builder who desires the best expenditure of his building funds, may recognize the cause which makes for their mutual advantage.

Those who have appreciated the service that the architect has rendered are now living in homes which cost no more to build, contain no more lumber, plaster or other materials than others which do not possess that indescribable something called art which makes the homes that possess it "veritable joys forever." While the true architect glories in this recognition of his service, he never questions that his own just reward is due as much to his co-laborer—the skilled master builder—as to himself.

"Milan Cathedral, the product of one mind, though many workmen helped to rear its marble walls and pinnacles."

The ideal cottage home requires more skill and study in proportion to its cost than does the grand cathedral.

SOME POINTS OF VIEW.

By H. P. Keith.

IT is said that America has no genuine architectural style. That it is a mixture of French and English schools, and a poor one at that. That we mix up the Gothic and the Romanesque in our churches, and attempt to reproduce in wood, effects that can only be obtained from stone. Not only do we have colonnades and Moorish arches in wood, but that we *paint* them, as well as everything else.

We will not altogether deny these grave impeachments; although we respectfully remind the carping critic, of our Richardson, our Schuyler, our Renwick, of Trinity church in Boston and the great Fifth Avenue cathedral in New York. Every American may point with patriotic pride to the just completed National Library Building at Washington, which well merits the judgment passed upon it by the most eminent critics as being "the greatest, grandest, most beautiful and most secure treasury for books, that the world has ever known." This is high praise but not too high, for from the magnificent conception of the design, to the incomparable beauty of the detail and decorations, it is a triumph of art, and of itself would go far to establish our claim to a high place in the world's architecture. But we ask the attention of the thoughtful mind to another side of architecture, the side that makes for the material comfort and well-being of the world.

There is a practical as well as an esthetic side to architecture, and from this point of view the world owes a debt of gratitude to American architects. The practical genius of America has already influenced the old world greatly, and cannot fail to be a continually increasing factor in its future. American machinery and appliances are going all over the world, and American ideas in building are coming to be so extensively employed, that it is perhaps an open question as to whether European domestic architecture, at least, is not to be Americanized instead of the converse situation.

The acme of all that modern ingenuity of invention and skill of execution has achieved, has been utilized by our architects in the planning and arranging of the modern home. No continental country can compare with ours in the comfort of living; it is the feature of our architecture.

In "classic forms" "Early English" and "Middle Pointed" we freely yield the palm to the other side of the water. But though we may have no "historic style," we have suitability, adaptation, comfort and luxury undreamed of in the homes of the continent, even of the wealthy classes.

It may, perhaps, be a "fad" with their majesties of Denmark, but their summer home in the castle of Fredenborg has not the common convenience of a bathroom; running water is not thought of, and the place is lighted by kerosene lamps swung on chains from the ceiling.

A well known English traveler, Henry Norman, coming over to take a look at us a few months since, noticed an electric fitting for heating curling tongs on the wall of the bathroom and stood before it with amazement. "In all fittings and appliances for interiors," says Mr. Norman, "the continent is still in the dark ages, compared to you."

German architects are notorious for their illy arranged interiors, absence of closets and conveniences which the American housekeeper finds indispensable. It is a mystery how our American travelers, accustomed to anywhere from five to fifteen closets, endure the little cooped up rickety wardrobe, which is the sole substitute for the roomy comforts of home.

An examination of the plans of a German architect for eight houses, shows in four of them the water closet just inside the front door, its little window forming a conspicuous feature in the entrance *motif*: and in all, the kitchen opens directly into the front hall, within a few feet of the front door, even in a seven thousand dollar house.

Two of the houses possess a bathroom, reached by passing through one or more of the chambers and in one case, the only access was by passing through all the bedrooms, owing to a difficulty with the stairs.

The houses of our latest acquisition, Cuba, even in its principal city Havana, are modeled on decidedly old world ideas, and here is a field for some of our promising young architects.

They are in many instances costly, enriched with stucco work, and furnished gaudily in the latest Parisian style. The *salons*, are of immense size, but the bedrooms are small and very poorly fitted up.

Even in families of wealth, often there are not enough of these apartments to go around; and at night, the servants hastily put up a number of cheap cots, in the aforesaid salon, for the accommodation of the surplus members of the household. A game of "puss in the corner" which would scarce suit our notions here.

In Vienna, the heavy and cumbrous porcelain stove is still in use for heating purposes, and placed in each room, even the sleeping rooms. The esthetic idea is indulged, to the extent of matching them in color to the paper on the walls.

Not only in its homes, but in its magnificent commercial buildings, does America lead the world. Says Mr. Harmon, "there is not a building in London, not indeed in Europe, constructed with the ingenuity, the convenience, the elegance of some of the new big buildings on Broadway."

The adaptation of these buildings to their requirements, and to the commercial exigencies of their location, aside from the perfection of their interior arrangements, fairly entitle us to the claim of a national style, at least of commercial and domestic architecture. Nor are these public buildings wanting in ornamentation of dignity and value.

The business man of today, looks for every possible necessity and luxury in the office building; to devise and arrange for all these multitudinous details, with their complex systems of wires and motive powers, is a problem which has nowhere been solved as by the architects of our own land. Nowhere in Europe do you find such mechanical appliances and fitments. Nowhere is such use made of them. Where in all London will you find the elegant apparatus for a telephone. which stands upon the desk of nearly every business man in our large cities. They have only the ugly box arrangement of ten years ago. Contrast, as an example of this difference in the use of modern appliances, the respective fire departments of London and of New York. The population of the former city is between five and six millions; of New York, between two and three millions. In London there are 300 fire alarm boxes, in New York over 3,000. In London only a few of these boxes have keys; the others have glass fronts which must be broken before an alarm can go.

In London there is not a single street-car yet propelled by mechanical motive power, and the cars are the dim and dingy vehicles of twenty-five years ago. These facts are germain to our subject, as showing the different conditions by which the architecture of the continent is environed. We are here untrammeled by the old world respect for traditions and subservience to the trades; the universal activity of enterprise, and hurry of commercial life, all contribute to an independence of thought in the American architect, a freshness of ideas, which is his response to the insistent demand of his public for the newest and the best. He is not hampered by the timidity and slowness in adopting new ideas which clogs the genius of the old world architect.

It is this fertility of inventions, and the wish universal to make use of them, which has urged the American architect to his best endeavors. In the highest degree, he may be said to possess the "building instinct." In the adaptation of design to modern inventions and requirements he is unsurpassed, and, we think, unequaled. Nor is he unworthy the name of artist; for art is not alone the piling of one ornamental feature upon another, but may as truly consist in giving artistic form to constructive requirements. American originality and power in other fields has become almost a proverb, and it cannot be supposed that our architecture will fail to follow the rule.

Russia Bogorodizk
Government of Toula
Sunday. 29. X. 98.

Please send me for the
worth of the money I enclose
some of your books with
designs of low cost cottage
homes & park lodges to the
above address for Countess
Sophy Bobrinskoy

[EDITOR'S NOTE.—Apropos of this matter we have the evidence that the demand in Europe for American ideas has already set in, the above order being only an example of those coming every day to this office.]

General Information Regarding Costs.

THE guaranteed costs of each design illustrated, at the time of publication, are stated in connection with each. They represent the proposal of a well known and reliable contractor of Minneapolis, who agrees to erect in that city any of the designs complete for the figures given, according to the working drawings, details and specifications. This proposal to erect any design complete means the house proper complete. It does not include the decoration (papering and frescoing), a kitchen range, gas fixtures, sodding the grounds, laying the walks, inside or outside blinds, storm sash or wire screens, as these items in many cases are not required.

In all designs where a full basement is contemplated the proposal includes a cemented floor and finishing the principal rooms of the first floor in hardwood, either oak or birch. In case other than pine, poplar or some inexpensive finish is contemplated for the houses of small cost, say less than $1000, and not having full basements, it will be so noted in description accompanying the design.

In all designs costing less than $1000, except the little cottages for summer occupancy only, where German or drop siding is used; the exterior walls are to be sheathed on the outside, papered and sided or shingled. and for the better class of houses back plastering is included.

In designs costing less than $1000, under, or lining floors are figured for the first floor only.

The proposal includes the plumbing and gas fitting for the fixtures shown on plans, and in houses costing $1500 and upward, generally a set of composition stone laundry trays is also included. Unless otherwise specifically noted in the description, there is included the heating and ventilating of the house by means of a hot air furnace in such designs as are provided with a full basement. Where no height of basement is given, a small cellar only is intended. In case steam or hot water heat is desired, this can readily be arranged. Steam will increase the cost by nearly double and hot water by more than double what the cost of hot air would be. Cisterns are not included and cost from $25 to $60, if desired.

The height of stories given are the distances between the joist.

The following table quotes the prices of labor. and materials used by the contractor in making out his proposal to erect these designs. This table will be found useful in ascertaining, by comparison, the cost in other localities:

Excavating, per cubic yard	$ .10
Rubble Stone Work, per perch (16½ cubic feet)	1.60
Brick laid in Wall, per 1000	9.00
Lathing and Plastering, per yard, two coats	.14
Dimension Lumber, per 1000, No. 2	11.00
Flooring (No. 2 D. & M. Fencing)	12.00
Sheathing Boards (6-inch D. & M. No. 3)	10.00
Shingles, *A*	2.25
Siding, "C"	17.00
Finish Lumber	$20.00 to 30.00
Tin Work, per square	6.00
Carpenters, per day	2.25
Masons, per day	3.00
Common Labor, per day	1.50

NOTE.—On account of the constant fluctuation in the prices of labor and materials and the general conditions affecting the cost of building in different localities, there have been included in this collection of designs a few costing a little less and a few a little more than the limit; for if prices were higher in any given locality the cost in that locality would be increased, and if lower the reverse would be true.

Apples of Gold in Flagons of Silver

Is what Solomon called "words fitly spoken."

Is it too much to say of truths which vitally concern one about to build a home?

The Modern Home of Moderate Cost is one of the most difficult problems which confront the architect of today, since he must produce for a modest expenditure, a design which will embody the numberless comforts and conveniences heretofore only dreamed of by the rich. This result can only be achieved by long study and through a natural genius in construction and design.

Because You are to Build a Modest Home do not make the mistake of dispensing with plans and specifications. It will surely cost you more money in the end and you will have very unsatisfactory results. It is of **more** consequence to the builder of a cottage home that it should be economically constructed than to the builder of a $10,000 mansion, The difference between a good floor plan and a poor one may make the difference of several tons of coal in the winter's fuel, a saving of many steps for the busy housewife and a lessening of the work of housekeeping. A kitchen may be so planned that all the labor-saving conveniences and helps to the housekeeper are possible, or impossible.

Part of an Architect's Business is to make housekeeping easy and economical. Beauty is also important. Nothing attracts more than an artistic house. It costs no more **money** than an ugly one. It is the **thought** that is put into the construction that saves the money. It is the knowledge of design that enables the architect to form a simple, yet refined detail. A cozy inglenook, a dainty oriel window, render a home doubly attractive, and should you wish to dispose of your property, a practical and attractive design will frequently double its value.

Years of Special Study along these lines have enabled me to economically plan and artistically design moderate cost homes, and **so recognized by the public.** I make special effort to interpret and render practical the original ideas of my clients, expressing their individuality and giving to it the artistic touch, believing that when the client and architect are in accord the results are noble and true. Will it not be much more satisfactory to you to feel when your home is completed that the "details" as well as the "motif" are correct?

PRICES OF PLANS AND SPECIFICATIONS.

COMPLETE working drawings, details and specifications and blank "Builder's Contract" and "Bond" ready for execution will be sent to any address on receipt of money or express order, bank draft or certified check, as per schedule below:

For homes costing **complete** less than		$800..	$ 5.00
From	$ 800 up to	$ 1200	8.00
From	1200 up to	1600	10.00
From	1600 up to	2000	15.00
From	2000 up to	2500	20.00
From	2500 up to	3000	25.00
From	3000 up to	4000	30.00
From	4000 up to	5000	40.00
From	5000 up to	7000	50.00
From	7000 up to	10000	60.00
$10000 and upward			75.00

Working Drawings Mean Elevations of all four sides; drawn to a quarter-inch scale, giving all glass sizes, roof construction, down spouts, window finish, cornice work, porches and all other exterior finish, making complete working drawings of the exterior.

Floor Plans; drawn to a quarter-inch scale, giving an accurate arrangement and location of all interior features, construction of chimney, all necessary working dimensions in feet and inches, location of hot air and ventilation pipes, registers, gas pipes, plumbing fixtures, soil pipe, clothes chutes, stairways, swing and size of doors, etc., making complete working drawings of the interior.

Details; drawn to a large scale, showing construction of the stairway, doors, china boufet, butler's pantry fittings, book cases, arches, mantels, ornamental cornices, panel work, and also in detail the construction and framing of the house proper and all special features of porches, balcony dormers, cornice, gables, window boxes, etc., etc., varying in each case but covering every point not practical to plainly show in the elevations and plans.

Specifications, etc., in duplicate, protecting the owner against loss and damage, providing for adjustment of all matters liable to dispute, a technical descriptlon of all work, stipulating the manner in which it shall be done, the materials used, etc., and covering every point not embraced in the drawings, also a blank form of "Builder's Contract and Bond" ready for execution, and my recommendation of a scheme of color for painting the house, if requested.

READ THE ABOVE CAREFULLY.

Can you say they will not save you in money and peace of mind many times their cost?

A competent builder will not touch a contract without being provided with complete plans and specifications. He does not care to risk his reputation for honesty and fair dealing by so doing. He knows it is for his interests as well as the owner's and desires the best results possible from a practical as well as artistic point of view.

ALTERATIONS.

Alterations desired will be prepared at the actual cost of labor and materials necessary in order to make them. Slight alterations can generally be provided for without any extra expense.

DUPLICATE SETS OF PLANS

If ordered with originals, will be sent on receipt of $3.00 in addition.

BILL OF MATERIALS

I prefer not to furnish, as no two crews of men will use the same amount of material, some being wasteful and others economical, but if desired, I will furnish same for one-third of the cost of the plans and specifications in addition.

PLANS ON APPROVAL, PENDING BIDS.

Complete plans and specifications for any of my regular designs will be sent to any address upon receipt of price. If, upon bids being obtained, you find the amount to be greater than you wish to expend, the same can be returned, if in good order, and complete working drawings, specifications, etc., of any other lower cost design you may select will be forwarded in lieu thereof.

My clients are thus enabled to select the house they would like, and then if the cost is too great in their locality, they may select another design suitable to the amount they desire to expend, without being put to any additional expense thereby for plans and specifications.

I cannot be responsible in any other than the above manner for the selection of a design that is sure to cost more in any given locality than in Minneapolis on account of labor and materials being higher.

The designs can be built in this city for the amounts stated under normal conditions and prices given in schedule. This is all I can say.

I place at your disposal the selection of your house from hundreds of designs, and if you do not meet the amount you wish to expend the first time on account of prevailing prices, or on account of special features or conveniences you wish embodied in the same, it costs you nothing to try again.

No exchange will be made upon special work performed in accordance with instructions, or where changes are made in the plans to meet individual requirements, without additional compensation.

FINALLY.

I am positive you cannot find designs equal in appearance and of as compact and unique arrangement, that can be built in any locality for as little money as these, for I have given economical construction my special study.

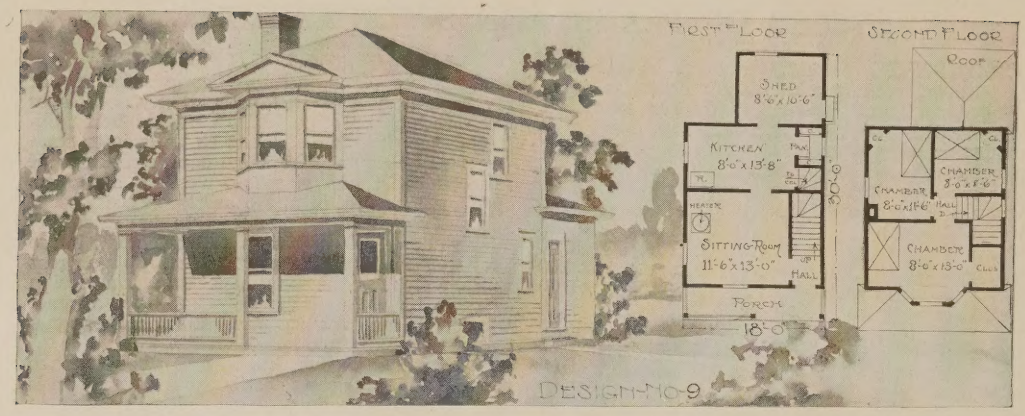
I do not use expensive and elaborate detail that runs up the cost of a building to an excessive figure. I maintain that the very best and thoroughly artistic effects may be obtained with comparatively simple treatment, and this I try to accomplish in my designs.

I have hundreds of **voluntary** letters of recommendation in my office files and they are coming every day. I will only quote one which came in while I was preparing this copy for the printer. It is not more than a fair example of scores of others and was entirely **voluntary.** If you doubt it Mr. Martin will probably be glad to substantiate my statement, but if you write him I must ask you to enclose a stamped and self-addressed envelope for the reply. The letter is as follows:

"We are now living in our new house erected by men who had as their guide your plans and specifications. The material selected by you proved a source of pleasure for the workmen—so attached did they become to the house that it was with reluctance they quit work. It is "a thing of beauty" for those who look upon it and a joy for its occupants. When one invests in your judgment, plans and specifications, before building, he divests himself of disappointments and discouragements usually contracted in an effort to build a home. Were we to build tomorrow you would be selected as our architect.

Respectfully, O. E. MARTIN,
Wakefield, Neb. Attorney at Law.

Distance does not make difficult the rendering of architectural service. I have hundreds of well pleased clients in all sections of the United States. Try it with an inquiry and see.



Design No. 9.

A Five Hundred Dollar Home. Well, there are a vastly greater number who want a $500 home or feel that such an amount is all they have to spend for such a purpose; then there are people who want and can afford a $5,000 home or even a half of the latter amount.

Of course, for the sum of $500 it is impossible to build a pretentious house; for lumber, doors and windows, hardware, plaster, brick, stone and labor will eat up that amount of money very quickly. However, it is possible to obtain a good generous sized sitting room, a living room or kitchen and a summer kitchen or shed, upon the ground floor, as shown in the accompanying sketch; also three very nice bedrooms with closets on the second floor.

The stairway ascends directly from a little hall so that if desired it would make the renting of a room a convenient matter. Finish, pine or poplar.

Cost, $565. Width, 18 feet 2 inches. Depth, 21 feet 2 inches. Height of First Story, 9 feet 5 inches. Second Story, 8 feet 3 inches.

Design No. 10.

What I have said regarding Design No. 9 also holds true in respect to Nos. 10, 11, 12 and all the low cost homes.

It will be noticed that in this design the hall is a little larger than in No. 9, and the "Dining Alcove" virtually makes one more room on the ground floor. This could be used in the manner indicated with pretty draperies partially screening off the table and yet leaving the entire space available for the requirements of a sitting room, or the kitchen could be used as a "Living Room." On the second floor are three very good chambers, with ample closets, and as is the case with No. 9, a heater in the sitting room with the kitchen fire will practically heat the entire house.

There would be a round brick cellar, with cemented bottom, double floors with paper between on the first floor. Finish, pine or poplar.

Cost, $690. Width, 24 feet 6 inches. Depth, 21 feet. Height of First Story, 9 feet. Second Story, 8 feet. Lowest height Second Story, 6 feet 6 inches.

Design No. 11.

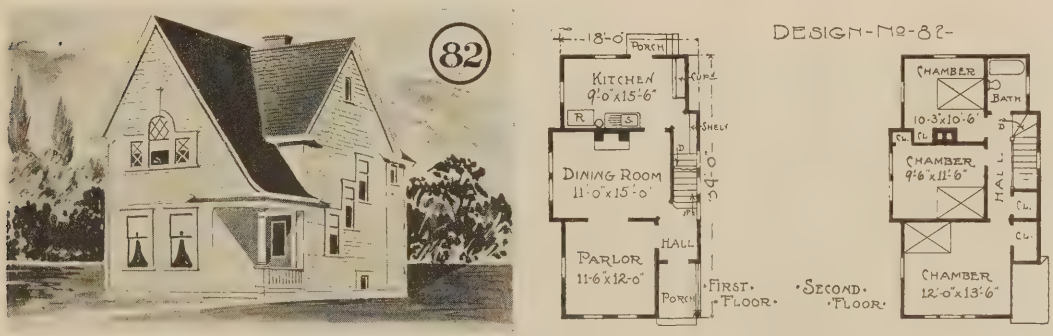
For the sum of $750 this design certainly presents many attractive and practical features, as is the case with Design No. 82, which costs about the same money.

Large sitting rooms are more and more coming into favor, and this design is particularly well provided for in that respect, having a sitting room 11x20 feet in size. The heater being located in the center of the room, every nook and corner will be comfortable on a cold day, and the smoke pipe, going up through the chamber above and crossing the hall to the chimney, will practically heat the entire house, especially in conjunction with the kitchen range.

On the second floor there are three good sized bedrooms, each provided with exceptionally large closets, and two windows to each room.

There would be a round brick cellar, the house would be sheathed, then papered on the outside and sided, and the first floor would be double, making a first class comfortable home. Finish, pine or poplar.

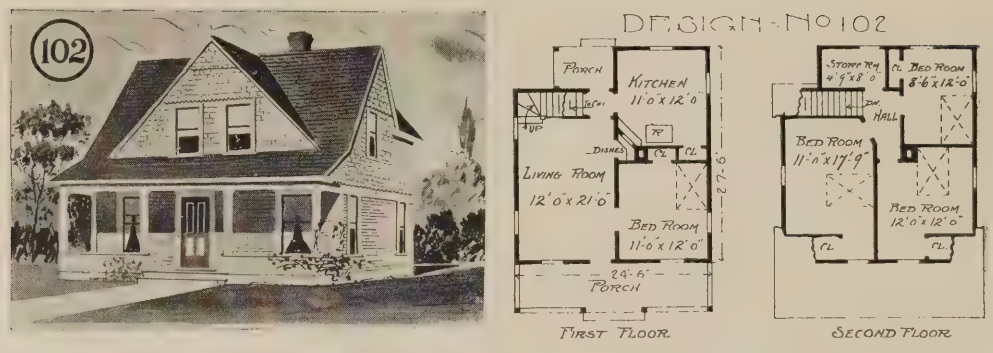
Cost, $800. Width, 25 feet. Depth, 21 feet. Height of First Story, 9 feet. Second Story, 8 feet. Lowest height Second Story, 6 feet.



Design No. 82.

Similar in some respects to Design Nos. 9, 10, 11 and 12 is Design No. 82. and yet, after all, the arrangement is radically different. From the quaint little porch is entered the hall, giving access to the parlor, and living room also, the latter of which is provided with an open fire. From the hall ascends the stairway to the second floor, making it very convenient in case it was desired to rent a room on the second floor, as there would not be the necessity of passing through any of the rooms. Unlike most of the low cost houses, this design provides for a bathroom, without infringing in any way upon the three chambers which are provided. There would be a round brick cellar, which would be reached from the pantry, under the main stairway, and it can be readily seen that every inch of space is used to the very best advantage possible in this plan. The house would have a double floor with paper between, and the outside walls would be boarded, papered and sided. Finish, pine or poplar.

Cost, $900. Width, 18 feet. Depth, 34 feet. Small Cellar. Height of First Story, 9 feet 3 inches. Second Story, 8 feet. Lowest height Second Story, 4 feet 8 inches.



Design No. 102.

This design is for a cottage home for a person who wishes to live economically and has a thousand dollars or less to spend in the building of his house.

For practical purposes it will be found exceedingly convenient. The living room is of good size and if a bedroom is not desired upon the ground floor, the room so designated can be used as a parlor.

By utilizing the space under the stairway a rear entry is provided communicating with the kitchen, living room and cellar way, while the three bedrooms on the second floor provide ample accommodation for a fair sized family.

In Design No. 256 we have practically this plan with the addition of a kitchen back of the stairway, a dining room occupying the space of the kitchen in No. 102.

The stairway makes a very pretty feature in the end of the living room, and its location there effects an exceedingly economical arrangement of floor space.

Finish would be of pine, cypress or poplar throughout, according to the section where built.

Cost, $700. Width, 24 feet 6 inches. Depth, 27 feet 6 inches. Height of First Story, 9 feet 3 inches. Second Story, 8 feet 3 inches. Lowest height Second Story, 3 feet 6 inches.

Design No. 110.

This design is a model little farm or village cottage. For a farm it will be found especially convenient, as the living room is of good size and the kitchen is convenient, affording ample accommodation in caring for the harvest hands. A wardrobe in the rear entry is necessary for the men when they come from work to hang their coats and stow away their heavy boots. There will be a small cellar reached from this entry, and cupboards for the dishes and kitchen tins, and closets for clothing are amply provided. In the living or dining room is a prettily designed sideboard which adds greatly to the attractiveness of this room. Finish, hemlock or pine.

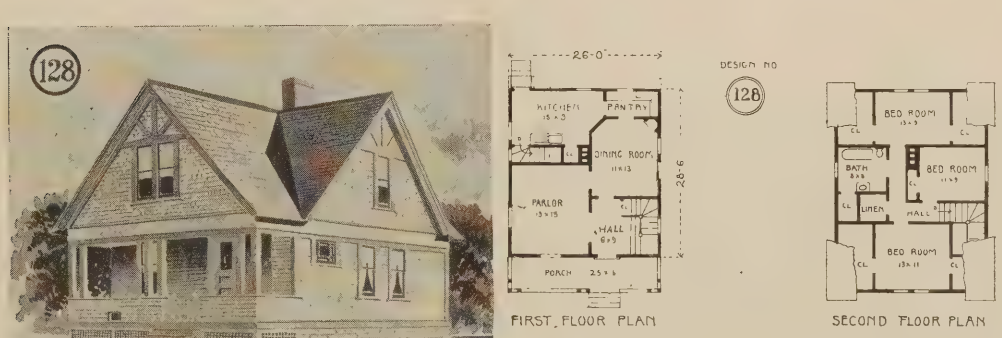
Cost, $875. Width, 30 feet. Depth, 30 feet 6 inches. Small Cellar. Height, First Story, 9 feet 3 inches. Second Story, 8 feet. Lowest height Second Story, 5 feet.

Design No. 121.

This design has been built in Minneapolis for the estimated sum, and makes a very attractive cottage home. There is nothing pretentious about it, but everything necessary for comfort. There would be a stone foundation and a round brick cellar ten feet in diameter, though, of course, the foundation might be extended down and a full basement constructed. The house would be back-plastered, the first story could be sided and the second story and gables shingled with red cedar shingles, or all siding, as preferred. A child's room could be made of the rear part of the large chamber.

If the ground floor bedroom were not required, it would make a very nice arrangement to take out the partition, making one fine large living room, which, embellished with a fireplace, would make the home very attractive. Finish, cypress or pine.

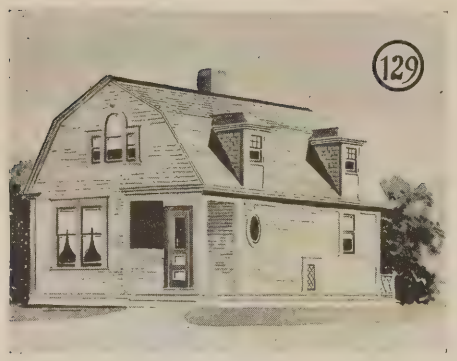
Cost, $860. Width, 25 feet 6 inches. Depth, 38 feet. Small Cellar. Height First Story, 9 feet 3 inches. Second Story, 8 feet 9 inches. Lowest height Second Story 6 ft. 3 in.

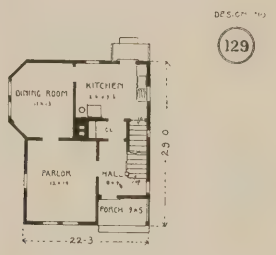


Design No. 128.

This complete little home has been a most popular design. Not only are the rooms well arranged and every inch of space utilized, but the effect on entering the pretty reception hall is that of quite a specious house. This is by reason of the rooms opening into each other so nicely. Then, too, the luxury of a bathroom in a house of this size and cost is but seldom found, but is, nevertheless, a very desirable feature. While the cost given is above the range of costs for this volume as is the case with several designs, the omission of the plumbing, which is not always required, would decrease the cost some $200; thus bringing it in range. If, however, it was not required, the space it occupies, together with the two closets, would make a very fair sized bed chamber. Large closets are obtained under the eaves, and if the house were made full two stories in height it would be possible to obtain two bedrooms in front and two in rear instead of one, as at present. Finish, cypress or pine.

Cost, $1015. Width, 26 feet. Depth, 28 feet 8 inches. Height of First Story, 9 feet. Second Story, 8 feet. Lowest height Second Story, 6 feet.



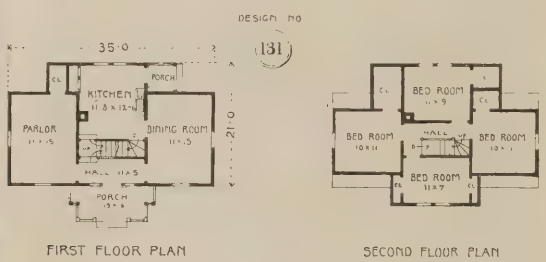


Design No. 129.

The problem of a modern house within small compass, and consequently at low cost, is a very great one, involving more study and ingenuity by far than does the more expensive dwelling. In this design we have a most complete plan and exceedingly well arranged. Direct access from kitchen to front door is secured; the cellar stair opens from the kitchen and not the dining room, as is the case in many instances, and the bed rooms on the second floor are of good size. The dining room would make a good bedroom by using the present kitchen for dining purposes and building on a kitchen at the rear. The exterior is treated in the gambrel roof, Colonial style, so popular in many sections, particularly in the east, and will make a very attractive design.

A porch across the front would be a very nice feature and would not add greatly to the expense. Finish, pine, cypress or poplar.

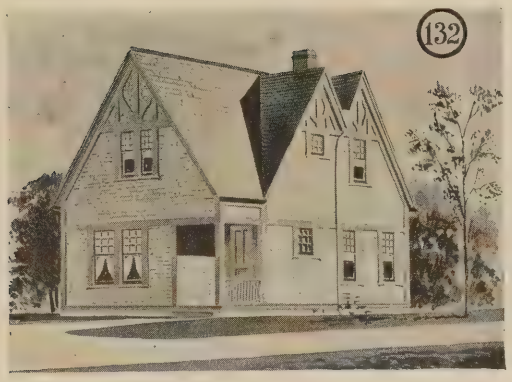
Cost, $615. Width, 21 feet 6 inches. Depth, 29 feet. Small Cellar. Height First Story, 9 feet 4 inches. Second Story, 8 feet. Lowest height Second Story, 5 feet.



Design No. 131.

For the cost, it is exceedingly difficult to devise a plan that accomplishes so much in space, arrangement and appearance as does No. 131. Not only are the rooms of good size, but the arrangement is exceedingly attractive, practical and convenient. In the first place, the hall has a pretty stairway, and would be very attractive. On either side of the hall, the dining room and parlor opening up lend to the house an air of spaciousness and individuality. The stairway being what is known as a "Combination," makes the kitchen convenient to every part, while four bedrooms are an unusual number for a house of this cost. In Design No. 290 we have practically this plan enlarged and provided with a full basement, furnace, etc. Finish, hemlock or pine.

Cost, $800. Width, 35 feet. Depth, 21 feet. Small Cellar. Height First Story, 9 feet. Second Story, 8 feet. Lowest height Second Story, 4 feet 8 inches.



FIRST FLOOR PLAN

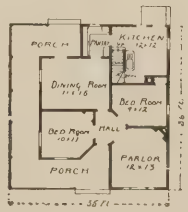
DESIGN NO. 132

SECOND FLOOR PLAN

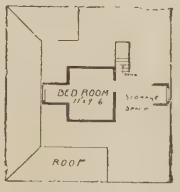
Design No. 132.

A $800 house arranged with a bathroom! Not often do we find it, or so well arranged a plan in all other respects as is No. 132. Not an inch of space is wasted anywhere. The hall, while not very large, is yet ample in every respect, and connects in a pleasing manner the parlor and dining room. It will be noticed that there is connection between the kitchen and both dining room and parlor, which would be found quite an advantage in many instances. By raising this to a full two story design, one or two additional bed rooms could be obtained. The roof would be simplified, and with a porch extending entirely across the front, quite a pretentious house could be secured. A still further enlargement could be obtained by adding a one story kitchen at the rear. Finish, cypress or pine.

Cost, $800. Width, 20 feet. Depth, 31 feet. Small Cellar. Height of First Story, 9 feet 3 inches. Second Story, 8 feet 3 inches. Lowest height Second Story, 5 feet.



FIRST FLOOR



ATTIC PLAN

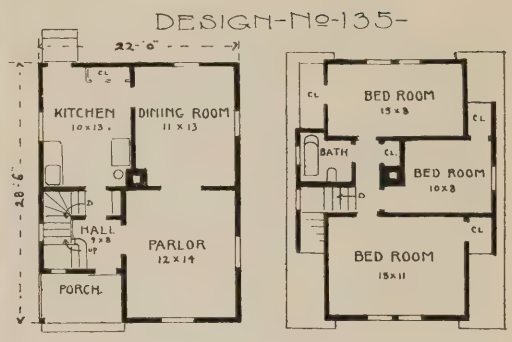
Design No. 134.

One of my best cottages. There are two bedrooms of good size on the ground floor with a servant's room and storage space in the attic. By slightly raising the roof or increasing the height of the studding, some additional rooms could be obtained on the second floor without greatly increasing the expense. The fine porch is on three sides of the house. A small cellar is included. The house is plastered, and finished in pine, natural finish or neatly painted. The parlor contains an open fire.

While the rooms in this design may be thought by some to be a little small. it should be remembered that in a cold northern climate this is not always a disadvantage. However, it would not greatly increase the expense to add two or three feet to the width and to the depth of the house, and this would give very fair rooms all around.

If built on brick piers with no basement, plastering or sheathing, could be built for $500.

Cost, $700. Width, 28 feet 6 inches. Depth, 36 feet. Height of First Story, 9 feet 6 inches. Second Story, 8 feet. Lowest height of Second Story, 5 feet 6 inches.

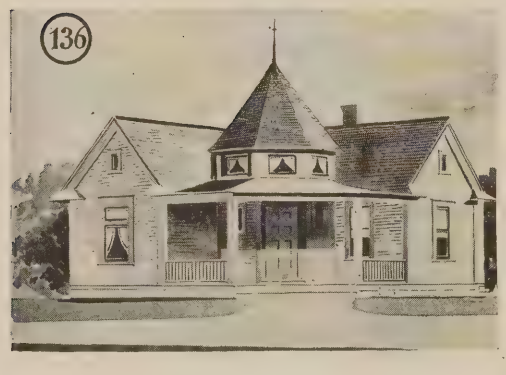


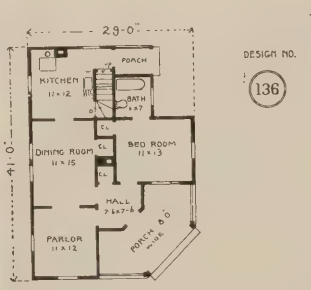
Design No. 135.

No. 135 is one of my most popular designs of low cost cottages, and for a compact, well arranged modern little home, it is certainly hard to beat, both as to interior arrangement and exterior appearance. The porch is very fair, and could readily be extended across the front of the house with good effect, if desired. The reception hall, with its pretty stairways. is a very attractive feature of the design, and a tiny pantry is improvised under the stairs through which is reached the kitchen without passing through any other room, and the cellar stairs are directly under the remainder of the main stairway. The parlor and dining room connecting, is another advantage.

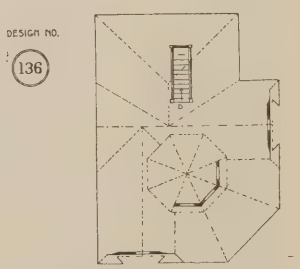
The second floor is remarkable for its unusual economy of floor space, every inch having been used to the best advantage possible, and the luxury of a bathroom has also been provided. Finish, cypress, poplar or pine.

Cost, $900. Width, 22 feet. Depth, 28 feet 6 inches. Small Cellar. Height First Story, 9 feet 3 inches. Second Story, 8 feet. Lowest height Second Story, 4 feet 6 inches.





FIRST FLOOR PLAN



SECOND FLOOR PLAN

Design No. 136.

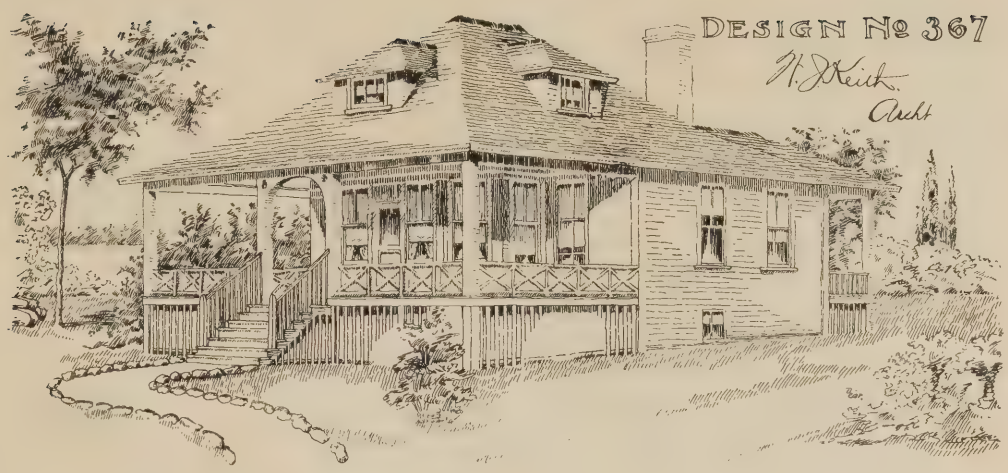
A gem of a cottage for a small family, all on the ground floor with a bath off the bedroom. The rooms are of good size and conveniently arranged.

The shingle treatment of this cottage would give a most pleasing and desirable effect at slight expense. The large corner porch where there would be plenty of shade always, forms a most attractive retreat on a hot day.

There is a small round brick cellar provided. Ample storage space in the attic, and at slight additional expense some rooms could be finished off there. This would only involve an increase in the height of studding used and, of course, the attendant plastering and finish for such rooms as it was desired to obtain there. A very attractive two story design would be the result of this change. Pine finish neatly painted.

Could be built for $450 if plumbing, plastering and sheathing were omitted and the cottage set on brick piers without any basement.

Cost, $800. Width, 28 feet 10 inches. Depth, 41 feet. Height of First Story, 9 feet 5 inches. Second Story, 8 feet. Lowest height of Second Story, 3 feet.



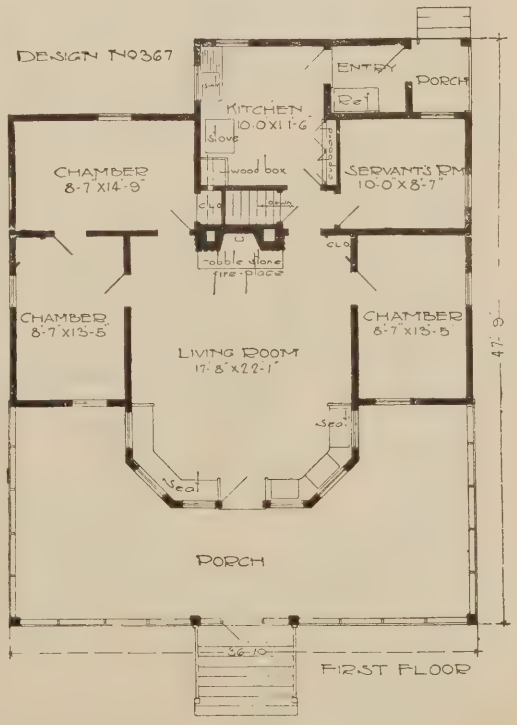
Design No. 367.

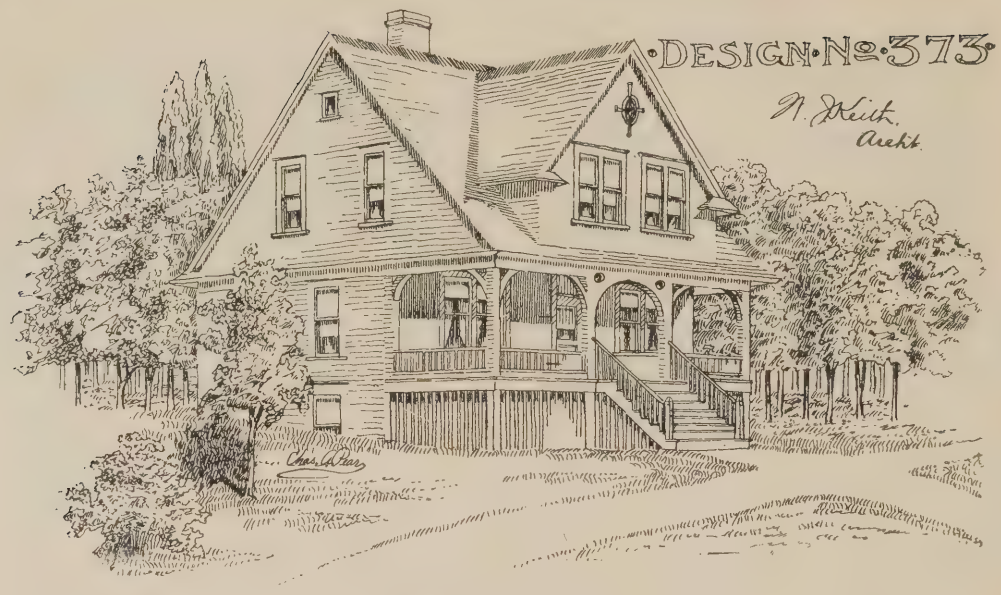
This mountain or lake bungalow, first designed for Lake Minnetonka, makes an exceedingly picturesque cottage, as well as one most conveniently arranged. The spacious porch and immense living room are the main features of the cottage. This living room will not be found too large, for the entire family will congregate here. The room is made very homelike and attractive by the box seats, which have hinged lids, and the rustic fireplace of cobble stone. The remaining rooms are so arranged that household labor is reduced to a minimum. The kitchen is provided with a pantry cupboard having enclosed shelves, drawers, etc., and a refrigerator entry adds much to the convenience.

Another feature is the cellar which, on account of house being designed for a sloping lot, is obtained at very slight additional expense. It is intended to merely scoop out what is necessary under the center of the house, leaving simply earth banks for the cellar walls. This is all that is really required for a summer cottage, though a few dollars would cover the item of cementing the walls and floor. The front and rear porches are screened in, and window and door screens are also provided. The two front chambers have casement windows opening onto the porch. The finish is entirely of pine or poplar with pine floors. All exposed lumber is dressed. No plaster. Board partitions. The house rests on brick courses and wood posts with stone footings. Chimney is built with ash pit and fireplace dump.

By changing the roof a little, getting more pitch to it and putting in a stairway, one or two chambers could be obtained on the second floor. A double gate is provided to the portion under the porch, and this space can be used for storing fishing or boat tackle, lawn and garden tools or fuel.

Cost, $700. Width, 36 feet 10 inches. Depth, including porch, 47 feet 9 inches. Height of cellar, 6 feet 6 inches. First story, 9 feet 6 inches except living room, which is 14 feet 6 inches.



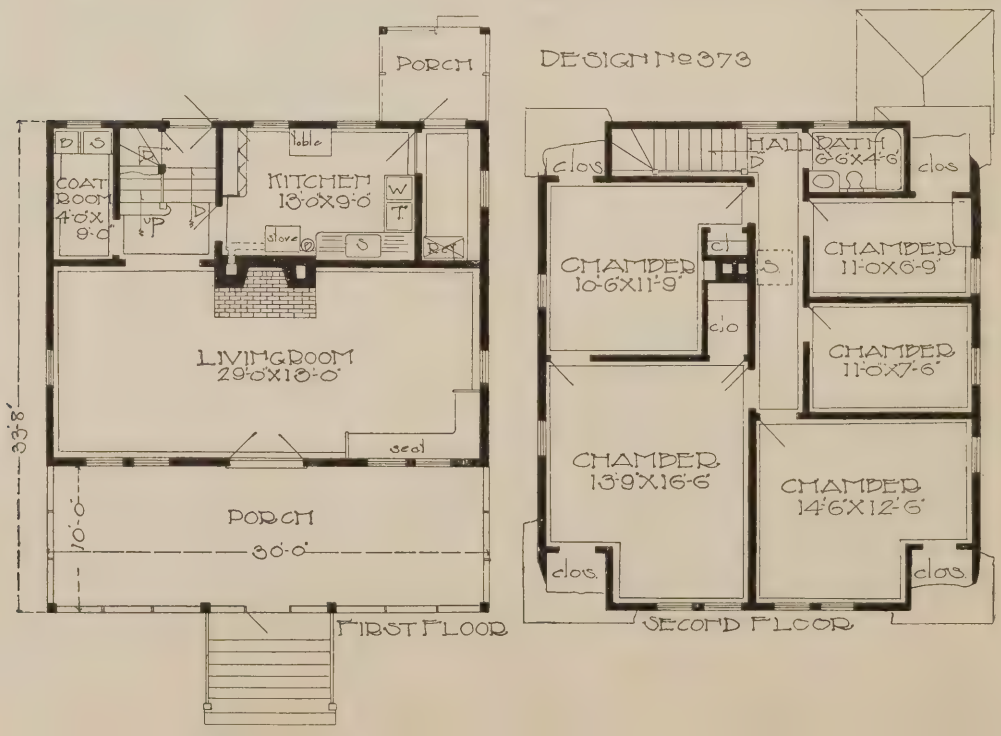


Design No. 373.

For me there is no more attractive study than a lake or seaside cottage. It brings forcibly to mind the summer days "when all the world's a boy." This design, while simple and unpretentious, fully answers the purposes for which it was intended, and admirably too. The complete plumbing is perhaps unusual in a cottage of this size, but the additional convenience entirely offsets the extra expense of same. The house is intended for a sloping lot and storage space for fuel, etc , is planned under the front porch. The fireplace in the living room is of boulders with brick hearth and chimney. This treatment is very appropriate to a lake cottage, giving that rustic effect which is so attractive. The living room is of unusual size, extending entirely across the house. The coat room at the rear adjoining the stairs is a very wise provision. The seat under the window has hinged cover and provides storage space for rubbers and similar articles.

Five chambers with ample closets and a bathroom are provided on the second floor. It is not intended to plaster the house, the interior lumber being simply dressed. The porches are screened in and screen doors and windows are provided. The exterior is of siding with shingles in the gables. $320 has been allowed for plumbing.

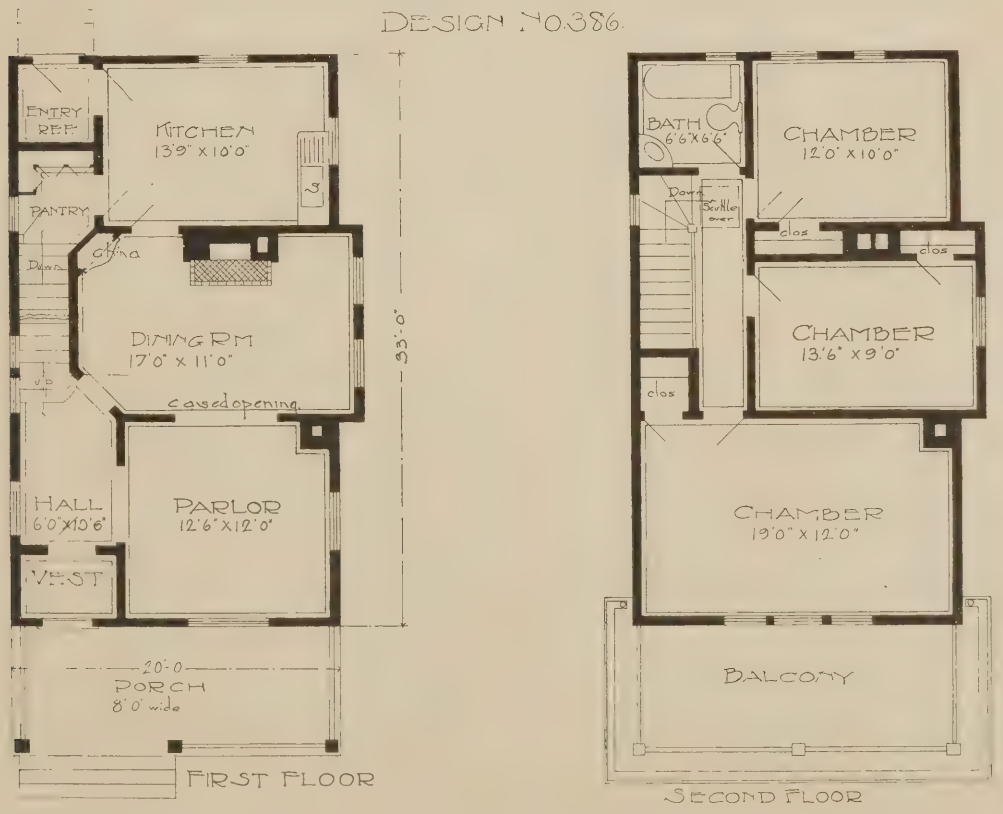
Cost, $1211. Width, 30 feet. Depth, 33 feet 8 inches. First story 9 feet 7 inches. Second story, 9 feet. Lowest height in second story, 4 feet 6 inches.

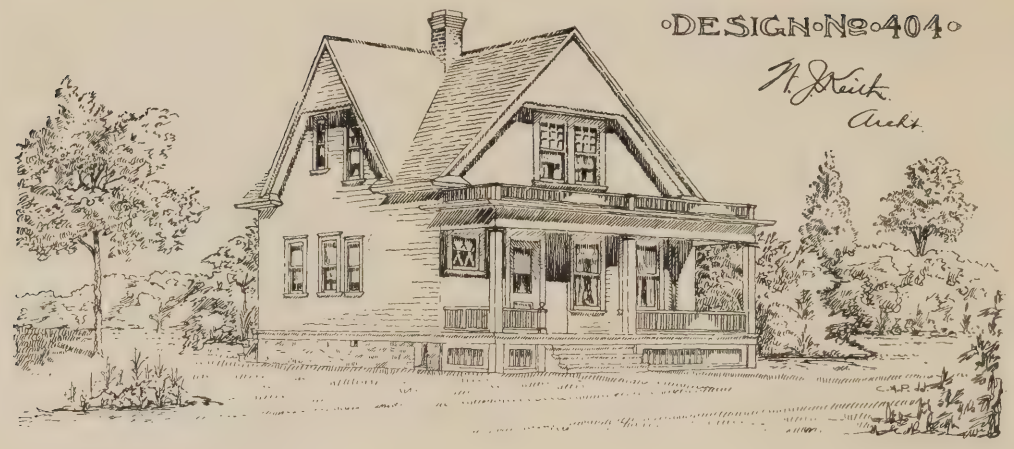


Design No. 386.

Here we have a cottage which can be built for $1220, including a very nice set of plumbing fixtures, or about $1000 without the plumbing. A small cellar only is included in the cost given. A full basement would increase the cost about $100, and a furnace completely installed would add about $125. Off the hall is the cozy little parlor which is connected by a cased opening with the dining room. A very pretty feature of the latter is the built-in china closet and fireplace with its tile facings and hearth. The kitchen arrangement is most excellent. Few houses of this cost are provided with a rear entry for the refrigerator or a good sized pantry such as are shown in this design. It is intended to heat the bathroom by a register in the kitchen ceiling. The finish is of pine or poplar, painted. Pine floors.

Cost, $1220. Width, 21 feet 6 inches. Depth, 35 feet. Height of first story, 9 feet 5 inches. Second story, 8 feet 3 inches.

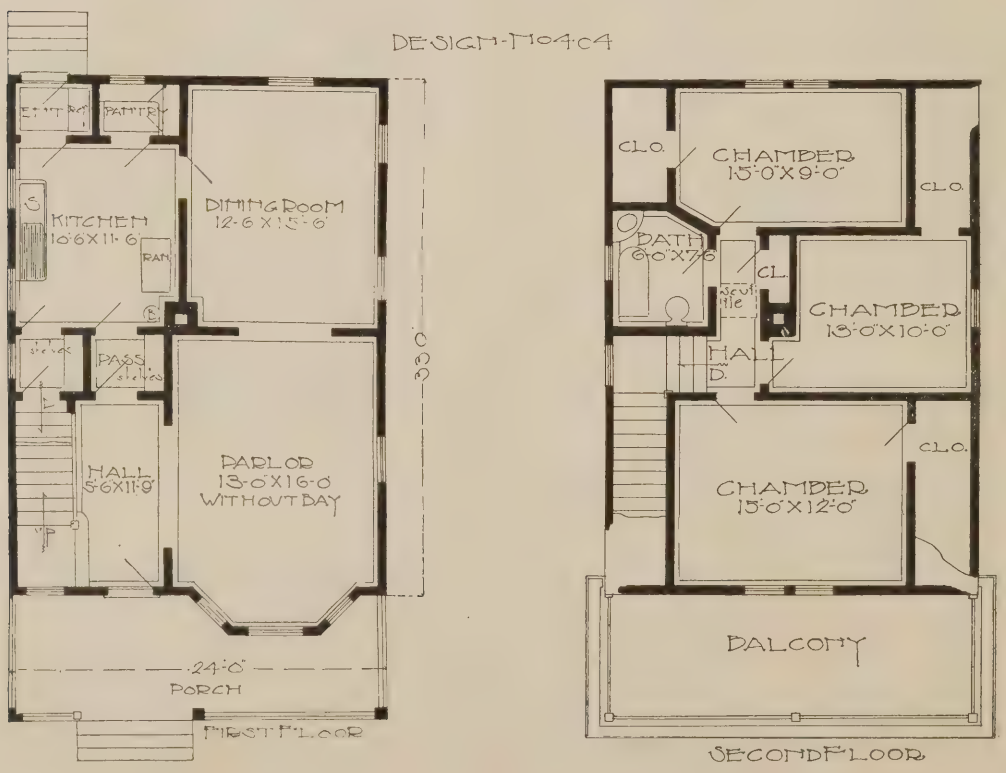


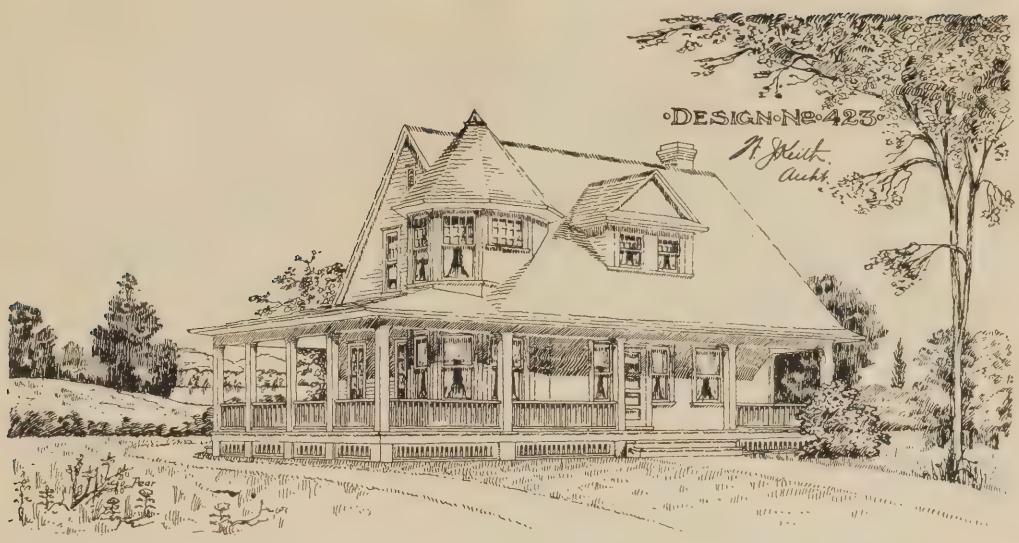


Design No. 404.

A cozy little home that can be built for $1100, including a complete set of plumbing fixtures, and also a house that will go nicely on a thirty foot lot. From the spacious porch the hall is entered, giving access to the large parlor by a cased opening. The dining room is also connected with the parlor by a cased opening, and is large enough to accommodate quite a large dinner party. From the hall ascends the stairway to the second floor, making it very convenient in case it was desired to rent a room on the second floor, as there would be no necessity of passing through any of the rooms of the first story. Unlike most of the low cost houses, this design provides a bathroom without infringing in any way upon the three chambers provided. The finish is of pine, painted. Small cellar. Notice should be taken of the ample pantry accommodations.

Cost, $1100. Width, 24 feet. Depth, 33 feet. Height of First story, 9 feet 6 inches. Second story, 9 feet. Lowest height in second story, 6 feet.



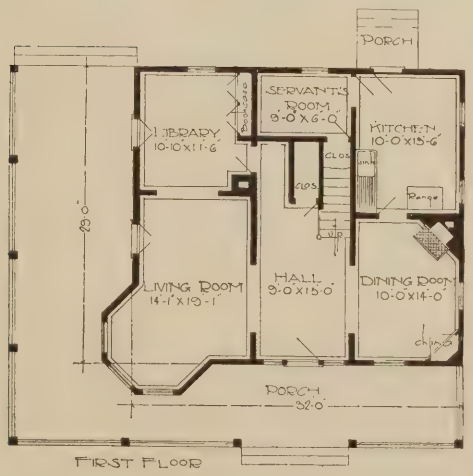


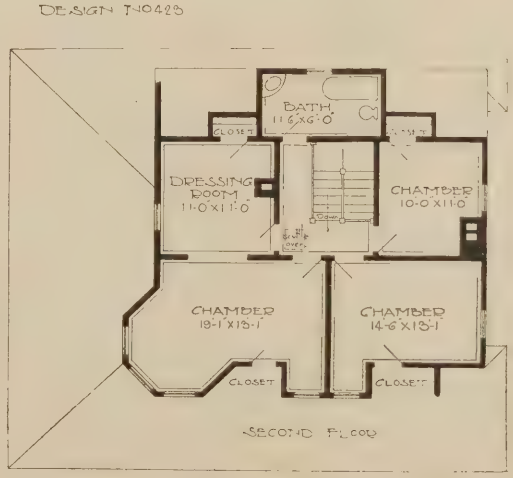
Design No. 423.

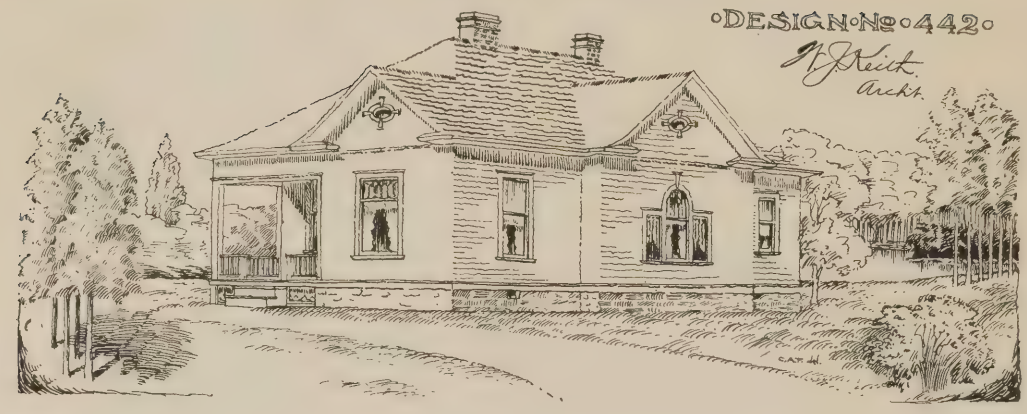
Strictly a summer cottage, no cellar and the house is set on brick piers. Wood posts might be used, though they are not as durable as the brick piers. The porch extending on two sides of the house will always give a shady spot for a hammock at any time of day. On account of the rooms opening off the hall at either side by cased openings, a spacious effect is obtained across the entire front of the house. This is also desirable, as a breeze may be obtained at any time through the front rooms. By locating the servant's room directly off the kitchen, the necessity of passing through the other rooms is obviated and the disturbance of early morning rising is done away with.

In the dining room is a very pretty feature in the china closet and mantel with brick facings and hearth. A small cellar could be arranged. If desired, the cost could be decreased $200 by omitting the plumbing.

Cost, $1100. Width, 32 feet, Depth, 29 feet. Height of first story, 9 feet 5 inches. Second story, 8 feet 3 inches. Lowest height in second story, 7 feet.







Design No. 442.

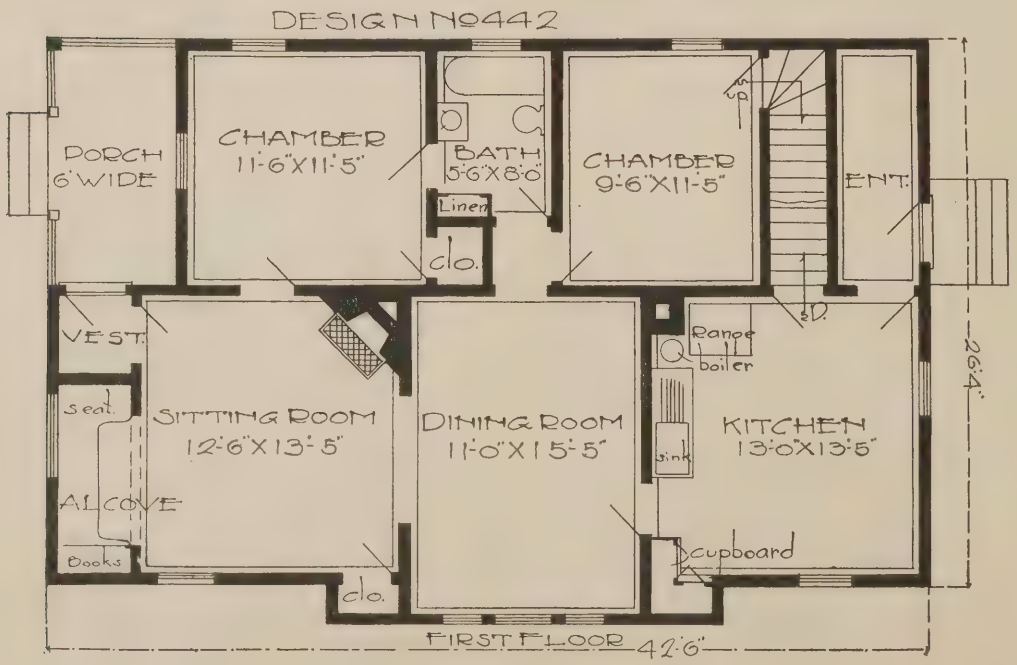
This design presents to us what can be accomplished with $1000 in the way of a modern cottage. There is a basement sufficiently large to accommodate a complete furnace and ventilating system besides a coal bin and fruit and vegetable room partitioned off. Double floors with hardwood floors in kitchen and dining room are included.

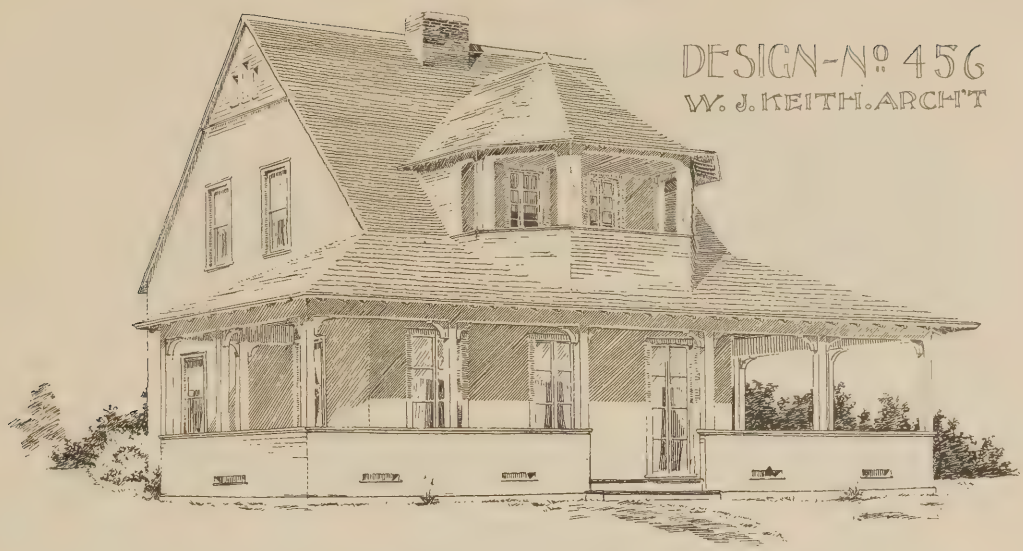
The sitting room with its book alcove and fireplace is a pleasant and cozy room. The bathroom is conveniently located and so arranged that it is practically a private bathroom for either chamber.

By adding six or seven feet to the length of the house, another chamber could be obtained where the rear entry is now located, the entry and porch being obtained directly at the rear of the kitchen. Or by increasing the pitch of the roof, it would be possible to get a room in the attic.

There is a linen case in the bathroom and the kitchen has a cupboard with shelving, drawers, bins, etc. By omitting the heating and plumbing, the house could be built in this city for $700. The finish is of pine or poplar, painted.

Cost, $1000. Width, 26 ft. 4 in. Depth, 42 ft. 6 in. Height of cellar, 7 ft. First story, 9 ft. 5 in.



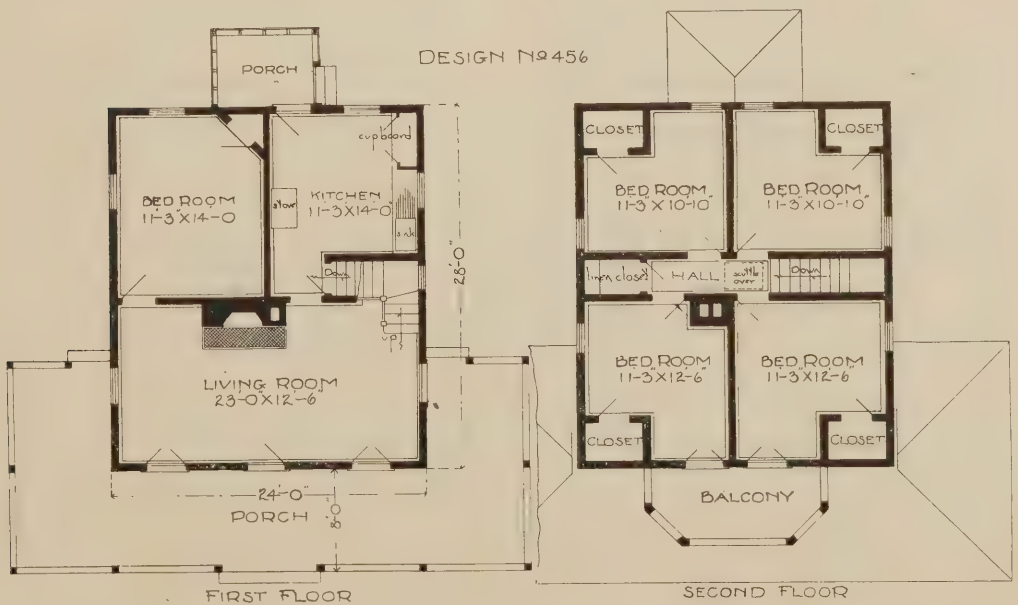


Design No. 456.

The requirement of sleeping accommodations for a large number is here fully met. This is almost essential in a desirable summer cottage. Here we have four chambers on the second floor, each provided with a good-sized closet, and on the ground floor one sleeping room is arranged. This last may be used as a dining room, were one desired, by omitting the closet and cutting a door through to the kitchen. In the kitchen are cupboards for the accommodation of dishes. If the house were built for all the year round occupancy and a cellar or full basement provided, the cellar stair would go down under the main staircase where the closet is now shown.

The living room is made very pleasant by the red pressed brick fireplace. The chimney also of red pressed brick shows in the room to the ceiling, giving to it a note of color and warmth which will be found very acceptable on rainy or cool fall days. The simple open staircase ascends directly from this room to the second story. The windows of the living room which look into the porch are casement windows and answer a double purpose. The porch is of ample size to meet all ordinary requirements.

Cost, $700. Width, 24 feet. Depth, 28 feet. Height of first story, 9 feet 5 inches. Second story, 8 feet 3 inches. Lowest height second story, 6 feet 8 inches.

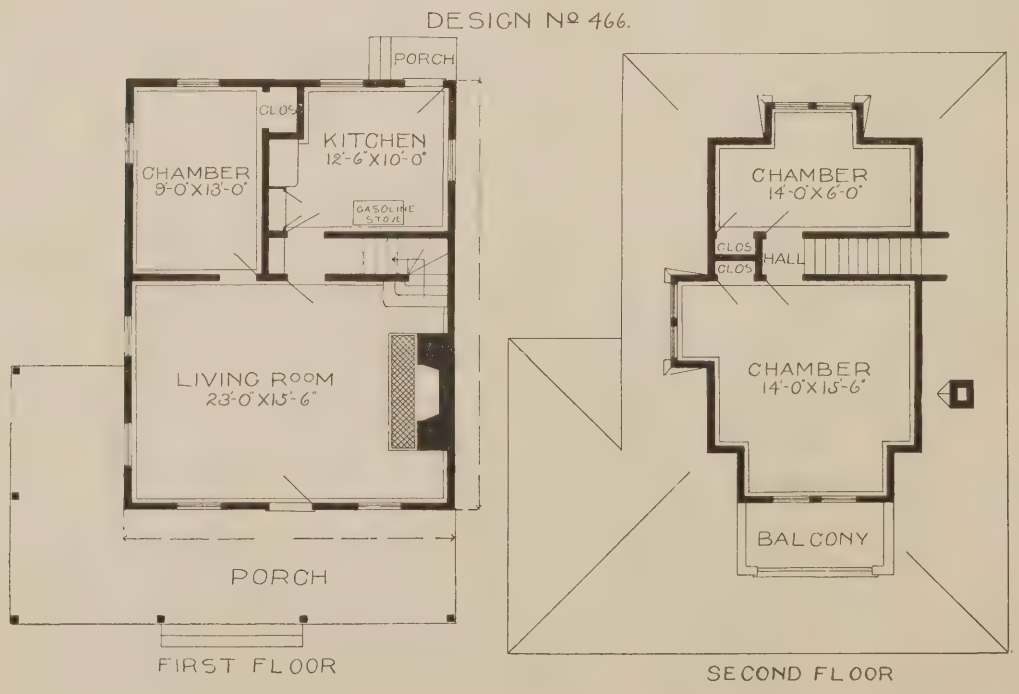


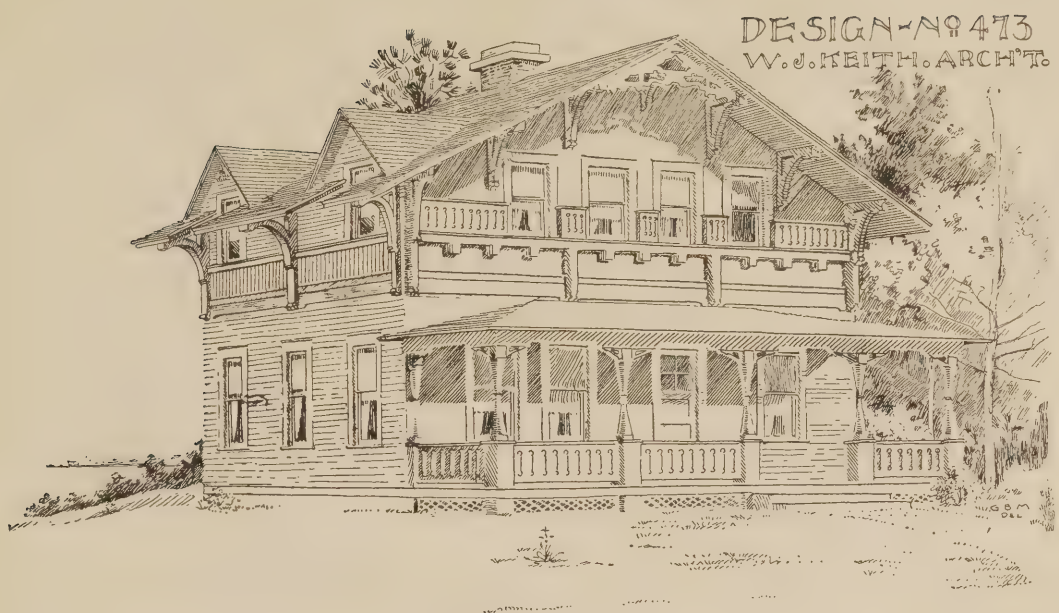
Design No. 466.

A simple five room summer cottage to meet a modest purse is the subject of No. 466. Economy has been carefully studied here and very satisfactory results obtained for a small amount. The almost unavoidable requirement in a summer cottage of ample porch room is fully met.

At one end of the living room a feature has been made of the cobble stone fireplace. The stone work extends from floor to ceiling and above the shelf is a recess where bric-a-brac may be placed with charming effect. To the left of the fireplace the stairway ascends to the second story. But one chimney is provided by the plan, as it was intended to use a gasoline stove. Were one desired, however, it could be readily arranged. Cupboards are built in the kitchen for the storage of dishes and a china case is provided in the passageway between kitchen and living room. The ground floor chamber, by taking out the closet, would answer very nicely as a dining room, were one desired. Two chambers with closets are provided on the second floor.

Cost, $600. Width, 23 feet. Depth, 30 feet. Height of first story, 10 feet 2 inches. Second story, 8 feet. Lowest height of second story, 4 feet 6 inches.





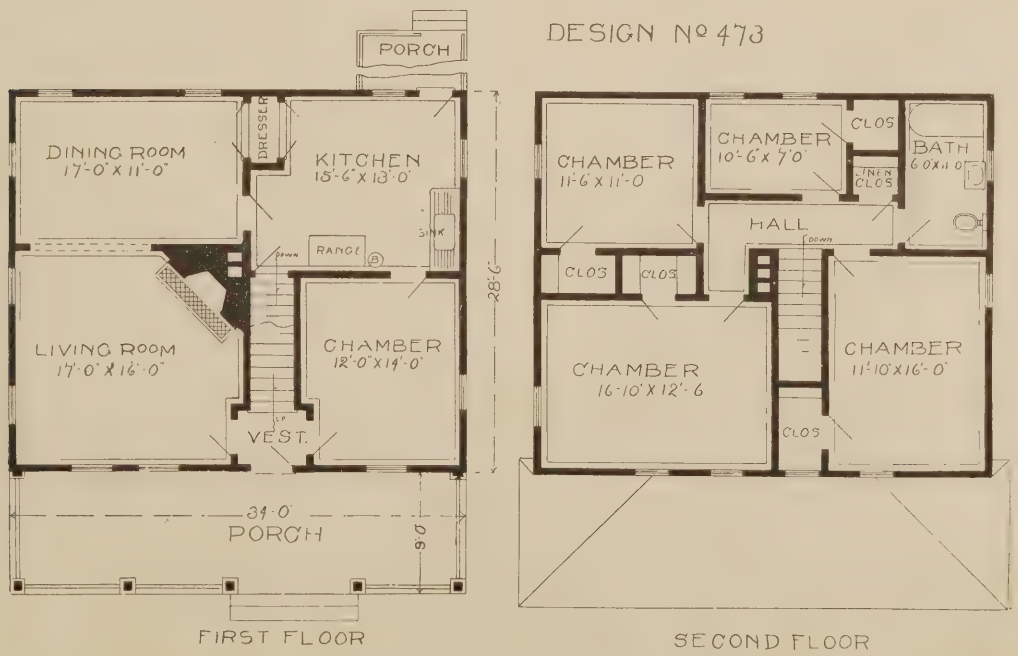
Design No. 473.

A very unique effect is here obtained on the exterior by the use of the Swiss "chalet" style. The low roof lines, giving a broad, homelike appearance, will appeal to many, while the plan will meet all ordinary requirements. This design is perhaps best suited to a lake or mountain cottage, a club house or a similar use on account of its somewhat radical treatment, but it has been equipped with the conveniences of a complete modern home, and will be found well adapted to all the year round occupancy.

From the spacious porch the house is entered through a vestibule, from which the stairs lead directly to the second floor. The living room is of unusual size and made cozy by the large brick fireplace across the corner. It is connected with the dining room by a cased opening. A dresser for dishes opening into both dining room and kitchen has been wisely provided. Five drawers for table linen are arranged below the ledge and enclosed shelves above.

On the second floor are four good sized chambers, beside ample closets, linen closet and commodious bathroom. A square brick cellar with cement floor is intended. About $250 could be saved by omitting the plumbing and cellar.

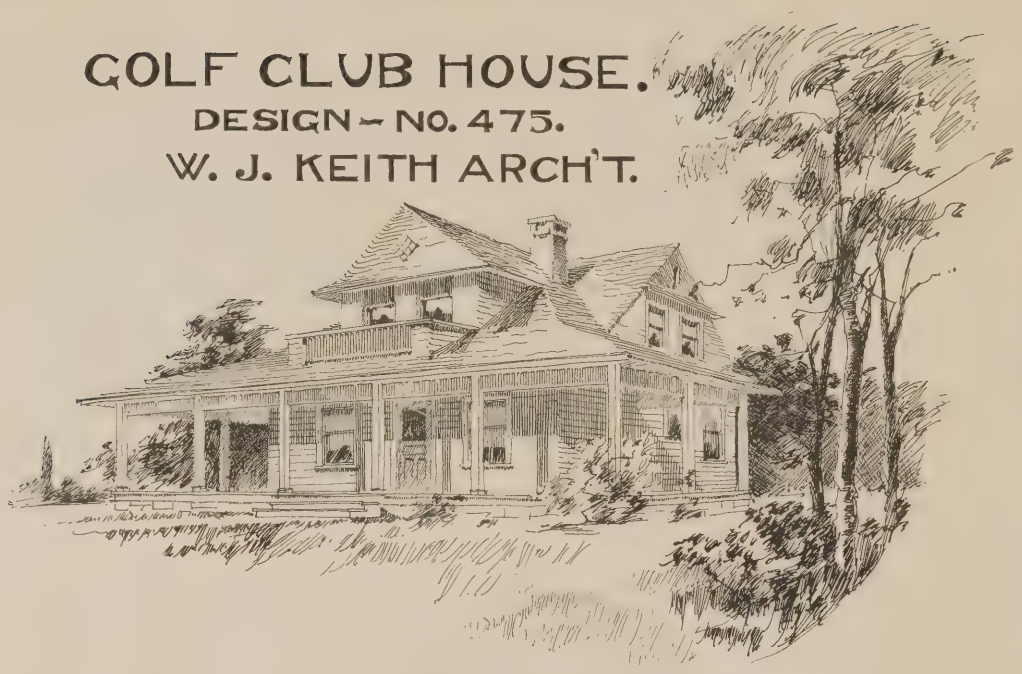
Cost, $1250. Width, 34 feet. Depth, 28 feet 6 inches. Height of cellar, 7 feet. First story, 10 feet 2 inches. Second story, 9 feet. Lowest height of second story, 6 feet 6 inches.



GOLF CLUB HOUSE.

DESIGN – NO. 475.

W. J. KEITH ARCH'T.



Design No. 475.

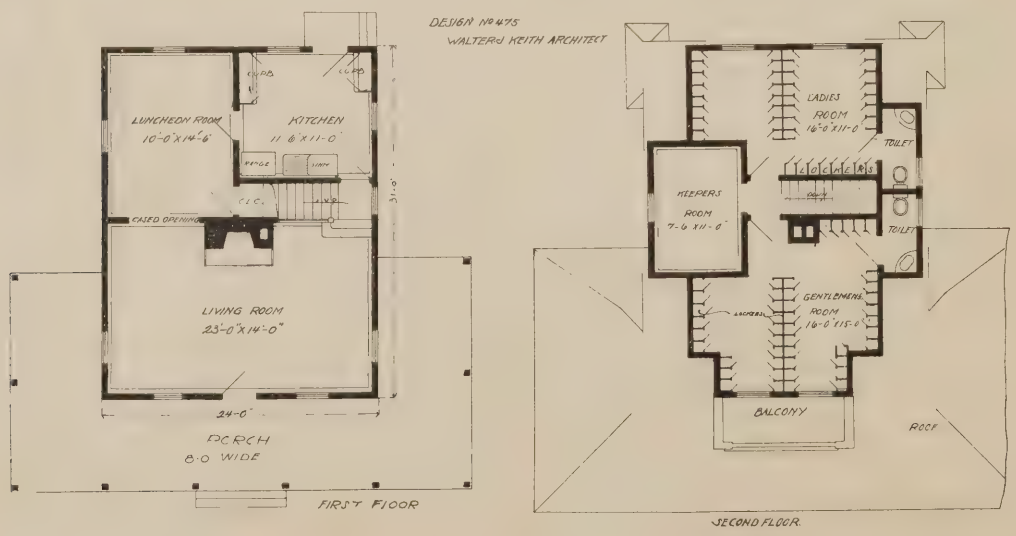
An inexpensive golf club house is here presented. Its treatment is very simple and yet inviting and restful to the eye.

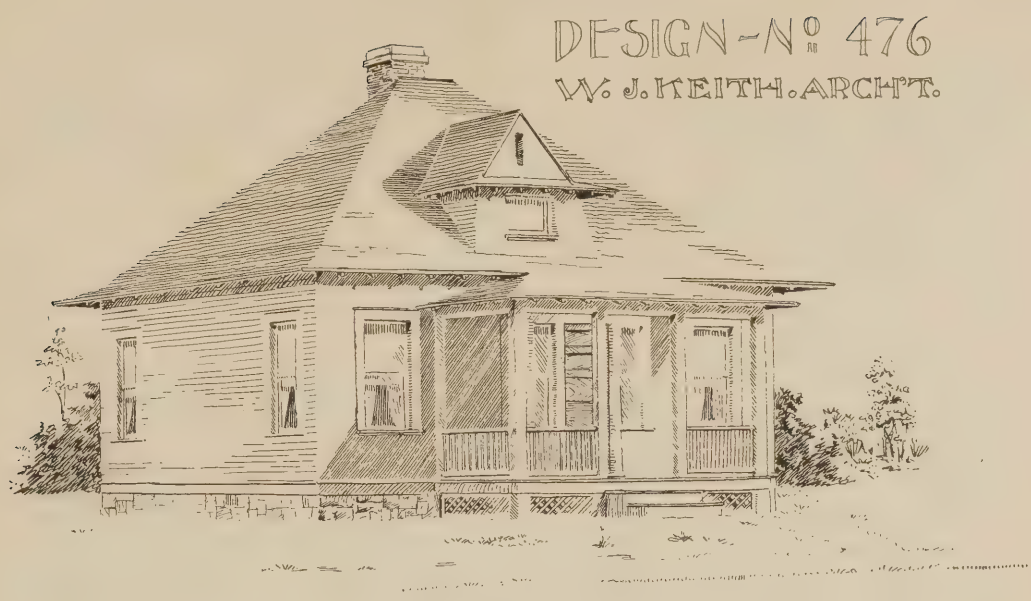
The main feature of the exterior is the porch, which extends on three sides of the building.

Upon entering the club room directly in front is the fireplace of cobble stone work, giving the rustic effect so desirable in a room for this use. A simple open stairway ascends from the right to the second floor. To the left is a cased opening, through which access to the luncheon room is obtained. The kitchen is amply provided with cupboards and from it two steps lead to the main stair landing. On the second floor are the keeper's, ladies', gentlemen's and toilet rooms. In the ladies' and gentlemen's rooms lockers are provided for the use of club members.

This plan is adaptable to almost any club use, or as a summer cottage for private parties, and for the amount invested gives exceedingly good results. It can, of course, be elaborated to advantage by putting in nice woods, paneled wainscoting, etc., if funds are sufficient to cover.

Cost, $850. Width, 24 feet. Depth, 31 feet. Height of first story, 9 feet 2 inches. Second story, 8 feet.





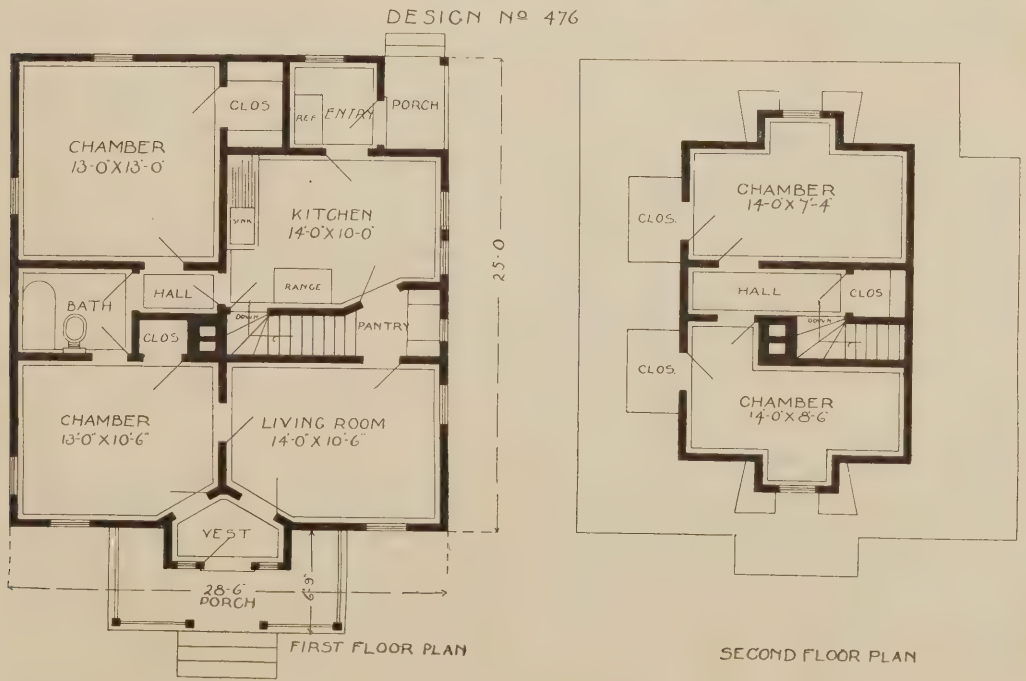
Design No. 476.

In this little cottage home we have considerable room for a very small expenditure, the first floor giving us, in addition to two chambers, a nice living room and kitchen with pantry and entryway for the refrigerator. Between the two chambers is the bathroom, access to which is gained from the kitchen by means of a little back hall.

The front entrance is very simple, though small, and the vestibule is a very desirable feature. It has not infringed to any extent on the rooms. There is a fair sized cellar and a full basement could be built if it were desired. In the attic two cozy little rooms are obtained, which will do very nicely for children.

The finish of the house is of pine or poplar. The height of the cellar is six feet six inches, the first story nine feet six inches and the second story seven feet six inches. A little furnace could be installed to heat the house for about eighty or eighty-five dollars. This would, however, necessitate making the cellar a little larger than it now is. Omitting the plumbing would save about $150.

Cost, $850. Width, 28 feet 6 inches. Depth, 25 feet. Height of Cellar, 6 feet 6 inches. First Story, 9 feet 6 inches.



THE TRUTH OF THE MATTER

THE FOLLOWING VITALLY CONCERNS YOU IF YOU INTEND TO BUILD.

THE COST OF ANY BUILDING

Depends entirely upon the **prices** and **conditions** prevailing in the locality where same is to be erected **at the time** bids on the construction are called for.

ANY ARCHITECT

Who makes a **positive statement** as to the cost of any structure, except under **specified** and **known conditions,** is either dishonest with his client or is taking great chances if he values his reputation. The law of supply and demand generally governs the price of labor and materials. The same law dictates what profit a contractor shall ask on a piece of work. This fact is incontrovertible. This and the varying capacity and knowledge of contractors as to **how** to figure the cost of a job account for the almost universal variation in the actual **competitive** bids from contractors on complete plans, details and specifications. In a half dozen bids on the same job they will be found to

VARY 10 TO 50 PER CENT.

The competent and financially responsible men will want a good profit on their work, and they usually know **how** to **figure cost.** They are entitled to it, too, for their ability and responsibility are worth something. At the same time, there is a tendency to disclaim having made or figured any profit on a job so as to make the owner feel better about it. It is rare indeed to find a contractor admitting he makes good profits on his work, but many of my acquaintance and yours, I venture to say, are getting rich in the business nevertheless.

Then, again, you will find contractors (would-be) who actually cannot, to save their lives, actually figure the cost of any building. **They guess at it.** They take one job and make $50 on it. Then they take another of about the same size, but really vastly different, and lose $150, or rather the owner loses it—every time—for such a man is rarely financially responsible.

In all of these facts and conditions are found the reason for the variations of contractors' figures for constructing any given building.

HOW THEN

Can you tell what your proposed building is going to cost? You cannot—that is, **exactly.** No man on the face of the earth can tell you that until you have received **competitive** bids from **reliable** contractors, based on complete working drawings, details and specifications. **Then,** and **not till then,** and only for the **time being** will you know **positively** the **real cost** of **any building.** It is not the high man's figure. The **real cost** is the **low** man's figure—if he be responsible, and, most important of all, if your plans and specifications are complete in every detail, so you will not be drowned at the finish with "extras" about which you did not know and had not added of your own volition. But you

CAN TELL VERY CLOSELY

As to the cost of any of my designs by comparing the schedule of prices under which the cost of all my work is estimated, with the prices prevailing in your own locality, **at the time** you contemplate building. This and proper consideration of the **general conditions** will inform you very closely as to the **probable** cost. Only competitive bids as above will give you the **actual final cost.**

I have lost hundreds of thousands of dollars' worth of work by making the above statements to prospective clients, but I generally get their future business. I prefer to lose an order every time than gain it by any misrepresentation as to the cost, for I expect to **stay in this business.**

ECONOMICAL BUILDING.

A building can be made to cost much or little, according to the materials and the manner in which it is finished. I have given my special attention in a dozen years of practice to obtaining my effects by using **simple, well proportioned features** rather than by elaborate detail, vastly increasing the cost of any structure. Then after

the effect of the design is thus obtained, working out the details of construction in the most economical manner consistent with substantial and permanent construction. Having given my special study and attention along these lines, I believe I can save my clients considerable money and obtain for them satisfactory results.

THERE IS A LIMIT

In this direction beyond which it is impossible to go, and exceeding this limit is the cause of most of the trouble. If you propose **too large a building** for a certain sum, no man living can keep the actual cost within that sum. By this I mean that lumber costs so much per M, plaster so much per yard, mason work so much per cubic foot, etc., etc. Now, if your building calls for quantities of these materials that at the lowest market price amount to the sum you are willing to expend, how in the world are we to pay for the labor and various other items that must of necessity be included to complete the building?

These are disagreeable facts sometimes when we have only so much money to spend and feel we must have this and that; but it is much better to face the situation before it has cost you very much than after you are fairly "in the stream."

FALSE ESTIMATES BY BUILDERS.

Do not be misled by the false estimates of cost made by prejudiced builders who do not want my plans and specifications used simply because they know they will be required to do an **honest job** and thorough work, also that their chance to get in a "bill of extras" is reduced to the minimum if my plans and specifications are used. They would rather have you employ some local favorite of theirs with whom they are in "close relations." Will such relations be conducive to **your** best interests? These are some of the reasons certain builders go around telling "Keith's designs cost double his estimates," and "I would not touch a contract for less than twice his estimate," etc., etc. The reason is plain. He wants you to employ one of **his men,** and he thinks to prejudice you against me by misrepresenting the cost.

IT IS THE TRUTH.

In the foregoing I have given the building situation in a nutshell, and then tried to give you an inside view of the various conflicting interests that unfortunately too frequently lead to misrepresentations. The situation will be found as stated when you come to go through the experience of building.

My regular "Exchange Offer" as set forth below fully protects my clients in the matter of "cost."

PLANS ON APPROVAL, PENDING BIDS.

Complete plans and specifications for any of my regular designs will be sent to any address upon receipt of price. If, upon bids being obtained, you find the amount to be greater than you wish to expend, the same can be returned, if in good order, and complete working drawings, specifications, etc., of any other lower cost design you may select will be forwarded in lieu thereof.

My clients are thus enabled to select the house they would like, and then if the cost is too great in their locality, they may select another design suitable to the amount they desire to expend, without being put to any additional expense thereby for plans and specifications.

I cannot be responsible in any other than the above manner for the selection of a design that is sure to cost more in any given locality than in Minneapolis on account of labor and materials being higher.

The designs can be built in this city for the amounts stated under normal conditions and prices given in schedule. This is all I can say.

I place at your disposal the selection of your house from hundreds of designs, and if you do not meet the amount you wish to expend the first time on account of prevailing prices, or on account of special features or conveniences you wish embodied in the same, it costs you nothing to try again.

No exchange will be made upon special work performed in accordance with instructions, or where changes are made in the plans to meet individual requirements, without additional compensation.

In case of special work to order, the matter can always be satisfactorily determined by the submission of pencil working drawings for final approval and preliminary bids.

As for the completeness of my drawings and specifications and the competency of my service, I could hardly be furnishing plans for an average of a thousand buildings a year were this not true. Neither could I be in daily receipt of letters like this which comes to my desk as I write:

BANGOR, ME., March 29, 1900.

W. J. Keith, Esq., Minneapolis, Minn.:

MY DEAR MR. KEITH:—No doubt your time and attention is so filled up that you haven't time to wonder how all your customers have succeeded in the house building line. But I would fail to satisfy myself did I not try and express to you our delight in the house we have just completed from your plans, some crude blue prints of which I herewith enclose. The view especially of the music room from the parlor falls short of conveying a good idea of the actual appearance, the lens being of too long focus to take in much of the parlor. If I get time later will take some 8x10 views and send you one if you wish.

I think I'm not overstating the matter when I say that no house erected here for years has attracted so much attention, and I have yet to hear the first unfavorable criticism. My first intention when planning to build was to plan my own house, then to copy the plan, as far as possi-

ble, from your book, then wisely decided to buy *your* plans. I think my decision saved me $300 at least. My contractor was or has been generally considered unable to do a good job, but the house he has built with your plans has brought him more business than he ever had before, and of a better class. I did hear him once or twice say that some particular detail was impracticable, but he always "wound up" by acknowledging his error. He wants your opinion of the general appearance of the house.

My wife is a music teacher (with quite a large class), a club woman (president of two), and does all her own work, and yet has time to devote to her two small children, 5 and 7. I tell you this not to brag of my wife, but as evidence that we find your house so convenient and easy to do work in that she is able to accomplish so much.

My advice is invariably to send for plans before building, as what I have seen in an attempt to build your $2,000 house so extensively advertised in the "Ladies' Home Journal," is enough to convince the most skeptical. I don't dare send you a photo. You wouldn't sleep nights for a week. A contractor or architect, as he calls himself, took your floor plans and hashed them up to suit his ideas (and charged $40—for the botch), and another man built the house.

Yours very truly, FRANK L. TUCK,
45 Hammond St., Bangor, Me.

Not only that, but I have large numbers of my former clients sending me business every year. They would not do this if the service they had received from me had not been entirely satisfactory.

How am I able to handle such a large business and give personal attention to the small orders as well as the large, you say? Simply this: I have one of the largest and best organized offices in the United States. My business is divided into **departments** with **experts** in charge of each. This enables me to **personally** supervise each piece of work. I have skilled superintendents of construction also to furnish supervision when desired.

I am successfully handling work in every State of the Union, and even now am preparing plans for a large building in Scotland, England.

When it comes to **Library Buildings, Churches, Schools** (normal, graded and private) **Opera Houses,**

APARTMENT BUILDINGS, HOTELS, ETC., ETC.,

If you care anything for **good** design and construction and desire **competent** and **thorough** service in every respect, I believe I am in a position to serve you to your distinct advantage and save you some money—not in the cost of my service perhaps, but in making every dollar of your building funds go the farthest possible and in the securing of the **best** and most attractive **building** for the **least money.** It is

NOT WHAT IS SAVED IN THE PRICE OF PLANS

That is the **real** consideration at stake. It is what those plans, details and specifications **properly prepared** save for you in securing the **proper expenditure** of your building funds. **This is a matter of vital importance to the owner.**

Now on plans, etc., for any of my published designs I have made prices as per schedule that are nearly nominal. When it comes to a particular study to meet with certain individual requirements and special working drawings, details and specifications prepared to order, covering every little detail exactly as a client wishes—that, of course, is quite a different matter; but when I know exactly what is required I will quote a price for this special service that is just as low as is possible consistent with the **proper** and **thorough** performance of the work in a **competent** manner. It **pays** to have this most important work done **"right"** for thorough and complete drawings will save their cost many times over and secure for the owner what is of much more importance, namely—satisfactory results.

The schedule of minimum charges adopted by the **"American Institute of Architects"** for "special work" is as follows:

For Full Professional Services, including Superintendence, and all expenses, or Ten Dollars per diem and expenses for supervision.	5 per cent.

PARTIAL SERVICE AS FOLLOWS:

Preliminary Studies (except under my sketch offer)	1 per cent.
Preliminary Studies, General Drawings and specifications,	2½ per cent.
Studies, General Drawings, Specifications and Details,	3½ per cent.
Stores, (Divided in the above ratio),	3 per cent.
For Alterations, Furniture, Decorations, etc.,	10 per cent.

Payments on local commissions are successively due as the work is completed in the order of the above classifications. For outside work, Cash with the order.

Drawings, as instruments of service, are the property of the Architect.

Trusting that I may be favored with your orders, which, please rest assured, shall have my best effort and careful attention, I am,

Yours respectfully,

WALTER J. KEITH, Architect,

Minneapolis, Minn.

AVERY LIBRARY
COLUMBIA UNIVERSITY

WOULD YOU LIKE A

Bright, Original, Attractive Home

With Your Own Individual Ideas as the Key Note of the Design ?

Then Take Advantage of My Sketch Offer.

MY **personal** and **particular** attention is reserved for these special studies as the interpretation, correct architectural expression and the rendering practical in every way of your own original ideas so that the house will be a distinct success in every detail and truthfully express your personality, is a matter of the very greatest importance to myself as well as my clients.

SHAKESPEARE SAYS:

"There is no art to find the mind's construction in the face." —*Macbeth.*

—BUT—

"The dwelling a man builds, reveals his personality, and through its halls and porticos, runs the story of his life."

Now if the problem be given proper consideration, it means **time** and **time** is money. This then is the reason I cannot afford to make free

sketches for anybody, for while these studies frequently cost me much more than I receive for them, yet nevertheless, the $5.00 payment is evidence to me that real interest and intention to build and not idle curiosity has prompted the request for a sketch. I believe if a thing is worth doing at all, it is worth doing **well.** For this reason I prefer not to receive an order than to render partial or incomplete service. I have no "cheap time" at my disposal. As a rule "cheap time" is a sure indication of **incapacity** and this means a waste and misuse of your building funds far in excess of the difference in cost to you between **competent** and **incompetent** services to say nothing of the results attained from an artistic point of view. I ask no signed contract, for I propose to make my work so pleasing and satisfactory as to demonstrate beyond a question, that the **best** is certainly the **cheapest** for you. My sketches cost you nothing if you order working drawings, for which I make a price that is just as low as is possible for the thorough and painstaking execution of the work. The **success** of my designs demonstrates their **worth.** The fact that **my houses sell** advantageously when built, proves they are **practical** and **desirable. This is an important matter to you should you ever wish to dispose of your property.**

MY

Five Dollar Sketch Offer.

On receipt of $5.00 and a rough diagram or description of your own ideas, I will make a special study of your requirements and prepare the first and second floor plans accurately laid out to a scale with a picture of the exterior of the house as it would appear when completed, advising you of my additional charge for Complete Working Drawings, Specifications, Etc., which will be as low as is consistent with the labor involved. This offer applies to residences only, costing not over $5,000: For residences or buildings costing $5,000 to $10,000 the charge is $10.00. $10,000 to $15,000, $15.00, etc. This offer is made simply that I may thus demonstrate to you the value of my services in interpreting and rendering practical your original ideas so that the home will be a complete success in every detail.

NOTE.—My sketch offer is only open to those who expect to order working drawings and specifications if they find my prices and service satisfactory.

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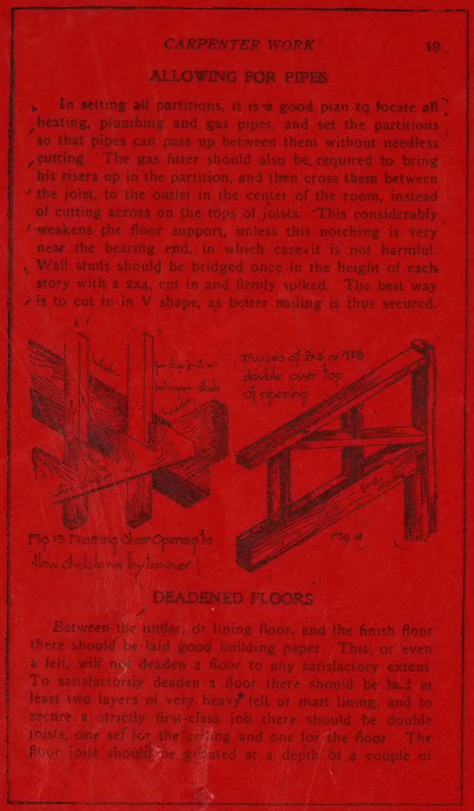
Walter J. Keith · Architect

Minneapolis, Minn.

Long Distance Phone—Office, Main 1895: Res., South 429 J.



CARPENTER WORK 19.

ALLOWING FOR PIPES

In setting all partitions, it is a good plan to locate all heating, plumbing and gas pipes, and set the partitions so that pipes can pass up between them without needless cutting. The gas fitter should also be required to bring his risers up in the partition, and then cross them between the joist, to the outlet in the center of the room, instead of cutting across on the tops of joists. This considerably weakens the floor support, unless this notching is very near the bearing end, in which case it is not harmful. Wall studs should be bridged once in the height of each story with a 2x4, cut in and firmly spiked. The best way is to cut in in V shape, as better nailing is thus secured.

Fig 15 Framing Floor Opening to allow Stairway to pass through

Fig 16

DEADENED FLOORS

Between the under, or lining floor, and the finish floor there should be laid good building paper. This, or even a felt, will not deaden a floor to any satisfactory extent. To satisfactorily deaden a floor there should be laid at least two layers of very heavy felt or matt lining, and to secure a strictly first-class job there should be double joists, one set for the ceiling and one for the floor. The floor joist should be situated at a depth of a couple of

"The BUILDING OF IT"

[ILLUSTRATION IS A SAMPLE PAGE IN MINIATURE.]

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Author and Publisher,

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QUARTER-ACRE POSSIBILITIES.

....BY....

F. H. NUTTER, Landscape Architect. W. J. KEITH, Consulting Architect.

Extract from Review of Reviews, (May, '99.)

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